

UC-NRLF



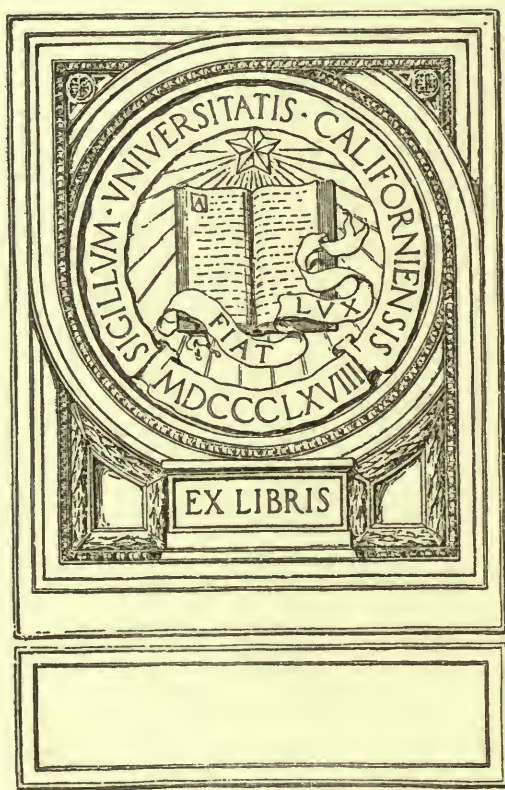
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NATURE SONGS FOR CHILDREN.

DANNY SNOW KNOWLTON.

"There is ever a song somewhere, my dear,
There is ever a something sings away."

--Riley.

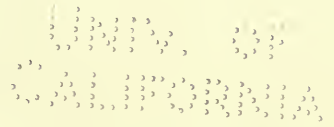




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NATURE SONGS

FOR CHILDREN.



FANNY SNOW KNOWLTON.

There is ever a song somewhere my dear,
There is ever a something sings alway.
Riley.

1917
MILTON BRADLEY COMPANY,
Springfield, Mass.
NEW YORK. PHILADELPHIA. ATLANTA. SAN FRANCISCO.

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To my little boy

. DONALD

My critic, counselor and most
appreciative listener these songs are
lovingly inscribed by his
MOTHER.

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THE MONTHS.

Said the Child to the youthful Year:

"What hast thou in store for me,
O giver of beautiful gifts, what cheer,
What joy dost thou bring with thee?"

"My seasons four shall bring
Their treasures: the winter's snows,
The autumn's store, and the flowers of spring,
And the summer's perfect rose."

CELIA THAXTER.

JANUARY.

*Christina G. Rossetti.

With spirit.

On the wind of Jan - u - a - ry Down flits the snow,

f

This system contains the first two staves of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The tempo/mood is marked 'With spirit'. The first staff of the piano part begins with a forte dynamic marking 'f'.

Trav - 'ling from the fro - zen North, As cold as it can blow.

sf sf

This system contains the next two staves of the musical score. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The dynamics 'sf' (sforzando) are marked in both the treble and bass staves of the piano part.

p slower, with expression.

Poor Rob - in Red - breast,

p

This system contains the final two staves of the musical score. The tempo/mood changes to 'p slower, with expression'. The vocal line continues on the same staff. The piano accompaniment continues on the two staves, beginning with a piano dynamic marking 'p'.

* By permission of ROBERT BROTHERS, publishers.

JANUARY.

in time.

Look where he comes, Let him in to feel your fire, And

slower.

in time.

toss him of your crumbs. Let him in to feel your fire, And

toss him of your crumbs.

FEBRUARY.

* Lizbeth B. Comins.

Who can this lit - tle maid - en be? What

The first system of the musical score for 'February'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are 'Who can this lit - tle maid - en be? What'. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The piano part features a steady bass line with chords.

mean these dain - ty things she throws? These flow - er - doves, and

The second system of the musical score. The vocal line continues with the lyrics 'mean these dain - ty things she throws? These flow - er - doves, and'. The piano accompaniment continues with the same musical texture as the first system.

pierc - ed hearts, And let - ters sealed with rose? Ah,

The third system of the musical score. The vocal line concludes with the lyrics 'pierc - ed hearts, And let - ters sealed with rose? Ah,'. The piano accompaniment concludes with a final chord and a 'rit.' (ritardando) marking. The system ends with a double bar line and repeat signs.

* From "Our Little Ones," and the "Nursery," by permission of ESTES & LAURIAT, Publishers.

FEBRUARY.

Feb - ru - a - ry is her name, The chil - dren know her

a tempo.

well; And what her man - y treas - ures mean, I

think they all can tell.

rit.

rit. *a tempo.*

rit.

MARCH.

G. W. W. Houghton.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, key of B-flat major, and contains the lyrics "In March come the March winds, They blow and". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

In March come the March winds, They blow and

The second system continues the vocal and piano parts. The vocal line includes the lyrics "blow, But just what they come for I hard-ly know; Heigh-ho! Heigh-". The piano accompaniment continues with similar rhythmic patterns, including some triplet figures.

blow, But just what they come for I hard-ly know; Heigh-ho! Heigh-

The third system shows the vocal line with the lyric "ho!" followed by a rest. The piano accompaniment is more active, featuring sixteenth-note runs and a crescendo leading to a piano (*p*) section.

ho!

The fourth system concludes the page with the vocal line repeating "In March come the March winds, They blow and". The piano accompaniment features a piano (*pp*) section with sustained chords and a final melodic flourish.

In March come the March winds, They blow and

MARCH.

brightly.

blow. They sweep up the brown leaves That green ones may grow. They

sweep up the brown leaves That green ones may grow; Heigh - ho! Heigh-

Mournfully.

ho! Heigh - ho! Heigh-ho!

dim in u en do.

ff

APRIL.

Phebe Cary.

1. Come up, A - pril, through the val - ley, In your robes of beau - ty drest,
 2. Call the crow-foot and the cro - cus, Call the pale a - nem - o - ne,
 3. Bid the lit - tle home - ly spar - rows Chirp - ing in the cold and rain,

Not heavy.

The first system of the musical score for 'APRIL.' features a vocal melody in G major (one sharp) and 4/4 time. It includes three verses of lyrics. The piano accompaniment is shown in both treble and bass staves, with the instruction 'Not heavy.' written above the bass staff.

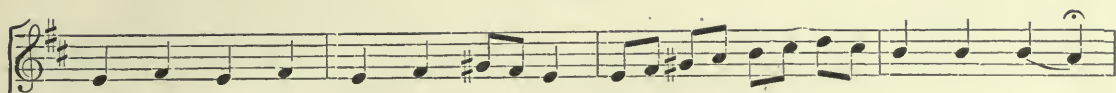
Come, and wake your flow - 'ry chil - dren, From their win - try beds of rest;
 Call the vi - o - let and the dais - y, Clothed with care - ful mod - es - ty;
 Their im - por - tant sweet com - plain - ing Sing from out their hearts a - gain;

The second system continues the musical score with the same key and time signature. It contains three verses of lyrics. The piano accompaniment continues in both staves.

Come and o - ver - throw them soft - ly, With the sweet breath of the south,
 Seek the low and hum - ble blos - soms, Of their beaut - ies un - a - ware,
 Bid them set them - selves to nest - ing, Coo - ing love in soft - est words,

The third system concludes the musical score on this page. It features three verses of lyrics. The piano accompaniment continues in both staves.

APRIL.



Drop up - on them, warm and lov - ing. Tend - 'rest kiss - es of your mouth.
 Let the dan - de - lion and fen - nel Show their shin - ing yel - low hair.
 Crowd their nest, all cold and emp - ty, Full of lit - tle cal - low birds.



Come up, A - pril through the val - ley, In your robes of beaut - y drest,



Come, and wake your flow - 'ry chil - dren, From their win - try beds of rest.



MAY.

* Anna. M. Pratt

1. The or - chard is a ro - sy cloud, The oak a ro - sy mist, And
2. A mes - sage comes a - cross the fields, Born on the balm - y air; For

The first system of the song 'MAY.' features a vocal melody in G major (one flat) and 4/4 time. It includes two verses of lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

oh, the gold of the but - ter - cup, The morn - ing sun has kissed! There are
all the lit - tle seek - ing hands, The flow'rs are ev - 'ry where.

The second system continues the melody and accompaniment. The lyrics describe the golden buttercup and the morning sun. The musical notation includes various note values and rests.

twink - ling shad - ows on the grass, Of a myr - iad ti - ny leaves, And a
Hark! a mur - m'ring in the hive; List a car - ol sweet; While

The third system concludes the song. The lyrics mention 'twinkling shadows on the grass' and 'a myriad tiny leaves'. The musical notation includes a final cadence.

* From "St. Nicholas," by permission of THE CENTURY CO., Publishers.

MAY.

twitter - ing loud from the bu - sy crowd, That build be - neath the eaves.
feath - ered throats the thrill - ing notes A thous - and times re - peat.

This system contains the first line of the song. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

CHORUS. *Gaily.*

Then sing, hap - py chil - dren! The bird and bee are here; The

This system contains the second line of the song, which is the beginning of the chorus. It follows the same musical notation as the first system, with a vocal line and piano accompaniment. The lyrics continue below the vocal line.

May-time is a gay time, The blos-som-time o' the year. Then sing, hap - py chil-dren! The

This system contains the third line of the song. The musical notation continues with the vocal and piano parts. The lyrics are written below the vocal line.

bird and bee are here; The May-time is a gay time, The blos-som-time o' the year.

This system contains the fourth and final line of the song. It concludes with a double bar line. The musical notation and lyrics are consistent with the previous systems.

OH, THE MERRY LAY OF JUNE.

Augusta Davies Webster.

Moderately, but brightly.

1. Hark the sky - lark in the cloud, Hear the crick - et in the grass,
2. Hear the leaves that kiss the air, Hear the laugh - ter of the bees:

Trill - ing blithe - ness clear and loud, Chirp - ing glee to all who pass.
Who re - mem - bers win - ter care, In the shin - ing days like these?

Oh, the mer - ry sum - mer lay! Earth and sky keep hol - i - day,
Oh, the mer - ry lay of June! All our hearts are glad in tune,

Oh, the mer - ry sum - mer lay! Earth and sky keep hol - i - day.
Oh, the mer - ry lay of June! All our hearts are glad in tune.

* Frank Dempster Sherman.

ev - 'ry lit - tle maid and man Is proud to be A - mer - i - can.

(17)

AUGUST. (KATYDID SONG.)

Anna M. Pratt.

TEACHER.

1. In the pleas - ant Au - gust night, When the stars are shin - ing bright,
 2. Ka - ty, did you tear your gown, Jump - ing light - ly up and down,
 3. Did you burn your fin - gers, dear, When the fire - flies dart - ed near,
 4. When the stars are shin - ing bright, In the pleas - ant Au - gust night,

While the ev - 'ning dews are fall - ing, Hark! a lit - tle voice is call - ing,
 When you heard the blue - bells ring - ing, Hark! a lit - tle voice is sing - ing,
 You didn't know they were 'nt for hold - ing, —Hark! a lit - tle voice is scold - ing,
 Did you think 'twas time for play - ing? Hark! a lit - tle voice is say - ing,

CHILDREN.

Ka - ty - did! Ka - ty - did! Ka - ty - did! Ka - ty - did!

SEPTEMBER.

H. H.

Moderately.

The gold - en - rod is yel - low, The corn is turn - ing
The sed - ges flaunt their har - vest In ev - 'ry mead - ow

This system contains the first musical staff with a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal line.

brown, The trees in ap - ple or - chards with fruit are bend - ing
nook, And as - ters by the brook - side make as - ters in the

This system continues the musical score with the same notation and key signature. The lyrics continue across the vocal line.

down. The gent - ian's blu - est fring - es Are curl - ing in the sun,
brook. By all these lov - ly to - kens Sep - tem - ber days are here,

sf poco rit. *a tempo.* *poco rit.*

This system concludes the musical score on this page. It includes dynamic markings: *sf poco rit.* (sforzando, poco ritardando), *a tempo.* (return to original tempo), and *poco rit.* (poco ritardando). The lyrics end with a comma.

SEPTEMBER.

In dust - y pods the milk - weed Her hid - den silk has spun.
 With sum - mer's best of weath - er And au - tumn's best of cheer.

a tempo.

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The piano part includes a 'piano' (p) dynamic marking.

In dust - y pods the milk - weed Her hid - den silk has spun.
 With sum - mer's best of weath - er And au - tumn's best of cheer.

This system continues the vocal melody and piano accompaniment from the first system.

p

This system shows the continuation of the piano accompaniment, ending with a double bar line. The vocal part is not present in this system.

OCTOBER.

Anna M. Pratt.*

1. The elm and the maple, the ash and the oak, Gave a grand
2. They gath - ered in groups in the shade of the trees, Or whirled in the

p lightly.

par - ty for all their young folk. The guests were dressed gai - ly; each girl wore a
waltz with the frolicsome breeze; When danc - ing was done, at the set of the

poco rit. in time.

gown Of yel - low and red, and the boys came in brown.
sun, They went to a bon - fire and end - ed their fun.

p

* From "The Outlook," by permission.

NOVEMBER.

* Clinton Scollard.

1. Wide o'er the wold, Through field and fold,
 2. No blos - soms bright Of red and white
 3. But why re - pine, O heart of mine?

p
Sempre legato.

The wind moans cold, And sighs in sad - ness;
 Set sweet de - light Of fra - grance float - ing;
 Joy still is thine, Though days grow cold - er;

The dream - y days Have gone their ways,
 All that was fair Is bleak and bare;
 And snows will bring, In fra - grant spring,

sf *sf*

* By permission of the Author.

NOVEMBER.

Like flit - ting fays That dance in glad-ness. The dream - y days
 The gar - dens wear A rus - set coat - ing. All that was fair
 Fresh blos - som - ing From flow'rs that mold - er. And snows will bring,

The first system of the musical score for 'NOVEMBER.' It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part includes dynamic markings such as *sf* (sforzando) and *rit.* (ritardando).

Have gone their ways, Like flit - ting fays That dance in glad-ness.
 Is bleak and bare; The gar - dens wear A rus - set coat - ing.
 In fra - grant spring, Fresh blos - som - ing From flow'rs that mold - er.

The second system of the musical score, continuing the vocal and piano parts. It maintains the same key signature and includes dynamic markings like *sf* and *rit.*

The third system of the musical score, concluding the piece. It features the same vocal and piano parts with dynamic markings including *sf* and *rit.*

DECEMBER.

(MERRY CHRISTMAS!)

Laura E. Richards.

Joyfully.

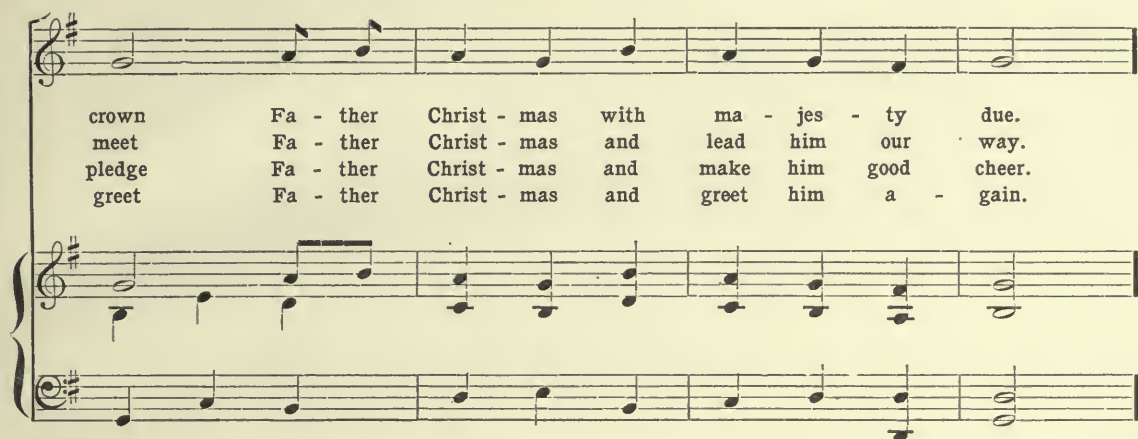
1. Mer - ry Christ - mas! Mer - ry Christ - mas! We sing and we
 2. Mer - ry Christ - mas! Mer - ry Christ - mas! The snow field lies
 3. Mer - ry Christ - mas! Mer - ry Christ - mas! The hearth is piled
 4. Mer - ry Christ - mas! Mer - ry Christ - mas! We say and we

say, We ush - er in joy - ful the joy - ful - est day. Bring
 white, The riv - er's a crys - tal to mir - ror de - light. On
 high, The yel - low tongues flick - er, the fleet spar - kles fly. Bring
 sing, All hon - or and life to the win - ter's glad king! Ring,

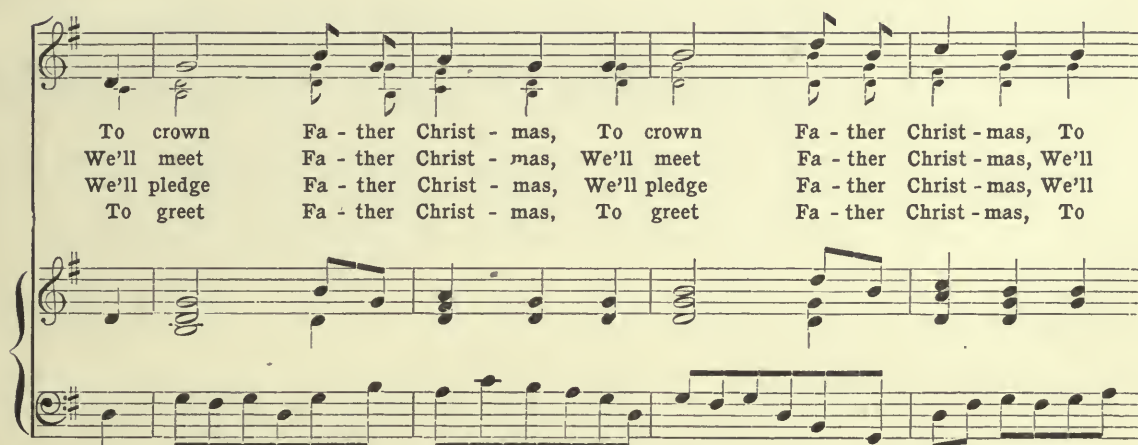
ced - ar and hem - lock, Bring hol - ly and yew, To
 skates and on snow - shoes, In sledge and in sleigh, We'll
 ap - ples and chest - nuts And corn pop - per here; We'll
 bells in the stee - ples! Shout, maid - ens and men! To

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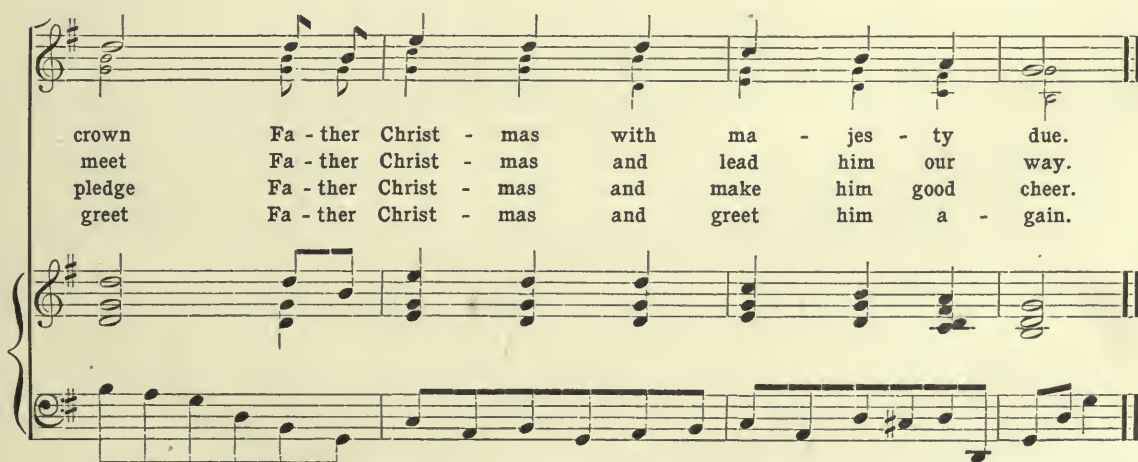
DECEMBER.



crown Fa - ther Christ - mas with ma - jes - ty due.
 meet Fa - ther Christ - mas and lead him our way.
 pledge Fa - ther Christ - mas and make him good cheer.
 greet Fa - ther Christ - mas and greet him a - gain.



To crown Fa - ther Christ - mas, To crown Fa - ther Christ - mas, To
 We'll meet Fa - ther Christ - mas, We'll meet Fa - ther Christ - mas, We'll
 We'll pledge Fa - ther Christ - mas, We'll pledge Fa - ther Christ - mas, We'll
 To greet Fa - ther Christ - mas, To greet Fa - ther Christ - mas, To



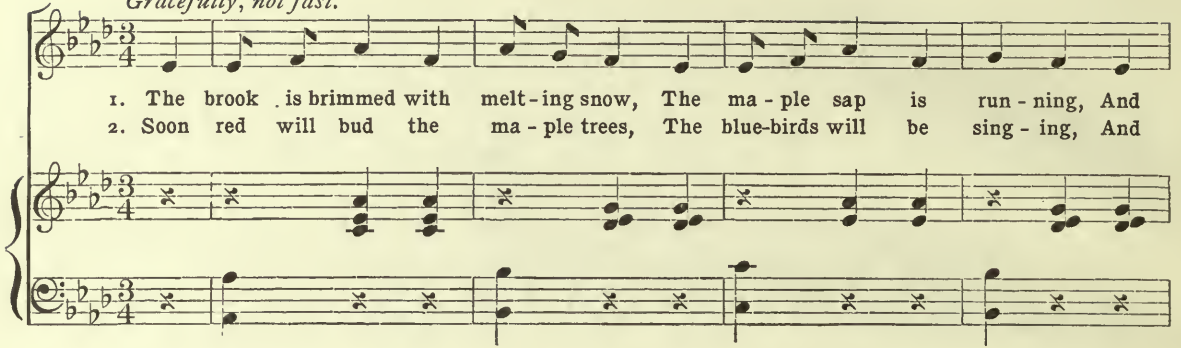
crown Fa - ther Christ - mas with ma - jes - ty due.
 meet Fa - ther Christ - mas and lead him our way.
 pledge Fa - ther Christ - mas and make him good cheer.
 greet Fa - ther Christ - mas and greet him a - gain.

FLOWER SONGS.

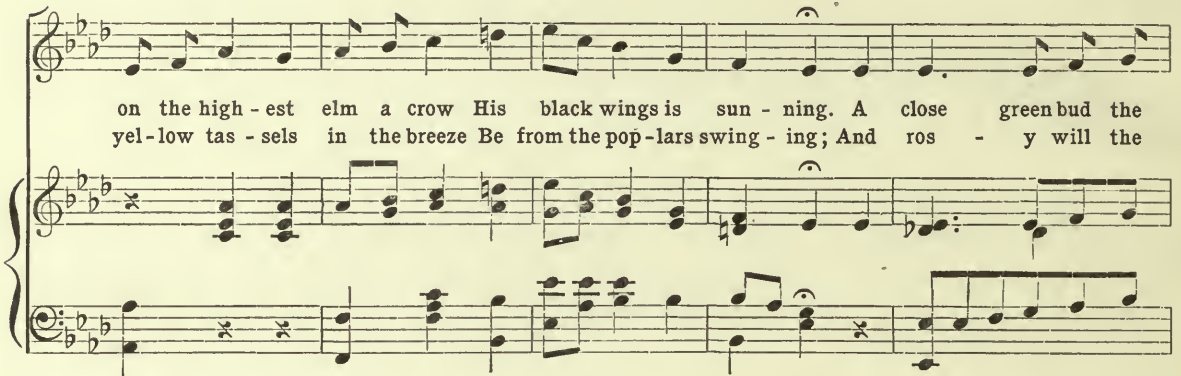
"Sing, sing, lily bells ring,
The blossoms are coming to town,
Daisies and lilies and daffy-down-dillies
Each in a sweet new gown."

PUSSY WILLOW.

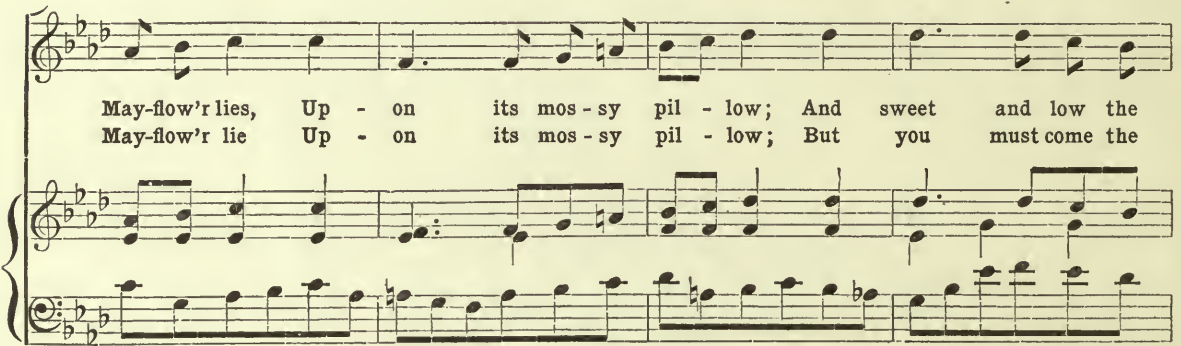
Gracefully, not fast.



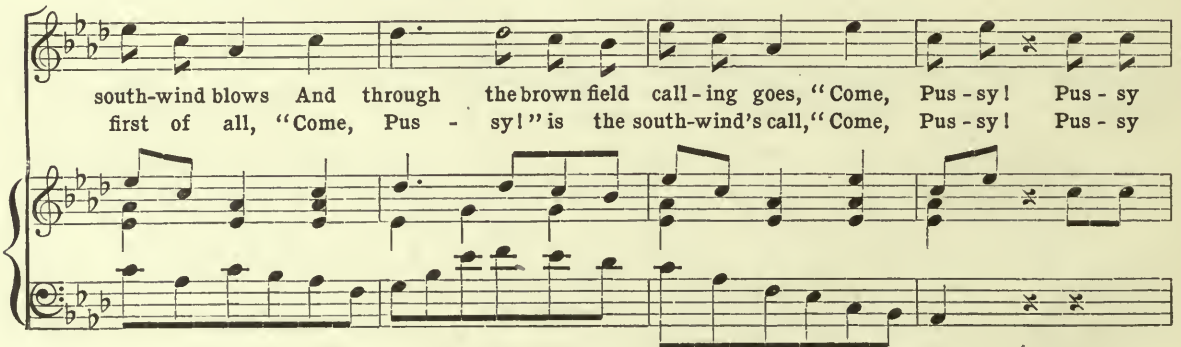
1. The brook is brimmed with melt-ing snow, The ma - ple sap is run - ning, And
2. Soon red will bud the ma - ple trees, The blue-birds will be sing - ing, And



on the high - est elm a crow His black wings is sun - ning. A close greenbud the
yel-low tas - sels in the breeze Be from the pop-lars swing - ing; And ros - y will the



May-flow'r lies, Up - on its mos - sy pil - low; And sweet and low the
May-flow'r lie Up - on its mos - sy pil - low; But you must come the



south-wind blows And through the brown field call - ing goes, "Come, Pus - sy! Pus - sy
first of all, "Come, Pus - sy!" is the south-wind's call, "Come, Pus - sy! Pus - sy

PUSSY WILLOW.

Wil-low!" With - in your close brown wrap-per stir; Come
 Wil-low!" A fair - y gift to chil-dren dear, The

8va

out and show your sil-ver fur; "Come Pus-sy! Pus-sy Wil-low!"
 down - y first-ling of the year, "Come Pus-sy! Pus-sy Wil-low!"

8va
pp

A PINKY WILD ROSE.

(CRADLE SONG.)

Anna M. Pratt.

A mill-ion wee cra-dles, are curtained with green, But of all the dear ba-bies, not one can be seen, Un -

til the June sunbeams, the cur-tains un-close, And coax from each cra-dle, a pink - y wild rose.

THE CROCUS.

Belle Willey Gue.

Moderato.



1. Brave lit - tle cro - - cus, what's in your cup?
 2. Are you not hun - - gry, lone - ly and cold?
 3. Bright, cheer - y cro - - cus, we wish you'd stay;



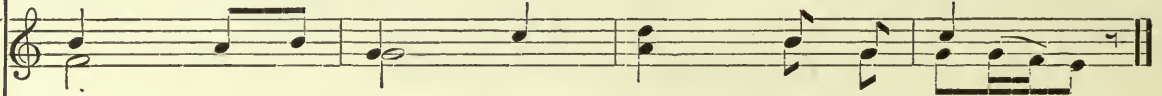
Smooth.



Staccato.



- Snow - flakes and sun - beams I've gath - ered up.
 Snow - flakes sus - tain me, sun - beams en - fold.
 Oth - er flow'rs fol - low; I'll haste a - way.



THE DANDELION CYCLE.

* Emilie Poulsson.



1. Pret - ty lit - tle Gel - di - locks, shin - ing in the sun,
 2. And where rests a sil - ver hair that has blown from me,



* From "In The Child's World," by permission of MILTON BRADLEY CO., Publisher.

THE DANDELION CYCLE.

Pray what will be - come of you when the sum - mer's done?
Oth - er lit - tle Gol - di - locks in the spring you'll see!

This system contains the first vocal line and the first piano accompaniment. The vocal line is in G major, 4/4 time, with a key signature of one flat (Bb). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Then I'll be old sil - ver head; for as I grow old
Gol - di - locks to sil - ver head, sil - ver head to gold,

This system contains the second vocal line and the second piano accompaniment. The musical notation continues from the first system.

ritard. *In time.*
All my shin - ing hair will be white in - stead of gold.
So the change is go - ing on ev - 'ry year I'm told.

This system contains the third vocal line and the third piano accompaniment. It includes performance directions: *ritard.* (ritardando) and *In time.* (ad libitum).

DANDELION.

Author Unknown.

1. Dan - de - li - on, Dan - de - li - on, Where's your cap of gold,
2. Dan - de - li - on, Dan - de - li - on, Sum - mer's com - ing on,

Where's the jack - et, green and trim, That you wore of old?
And your wig is snow - y white, Gold - en locks are gone;

Then you nod - ded to the birds In a jaun - ty way,
But you've had a mer - ry time Since you first be - gan

And you danced to ev - 'ry tune Tae breeze could play.
Ev - en now you are a cheer - y, Blithe old man.

DAISY NURSES.

Kate L. Brown.

Rhythmic.

1. The dai - sies white are nurs-ery maids, With frills up - on their caps; And
 2. The dai - sy ba - bies nev - er cry, The nurs - es nev - er scold; They
 3. The dai - sies love the gold - en sun, Up in the clear blue sky; He

dai - sy buds are lit - tle babes They tend up - on their laps;
 nev - er crush the dain - ty frills A - bout their cheeks of gold;
 gaz - es kind - ly down at them, And winks his joy - ful eye,

Rocking. *Repeat softly.*

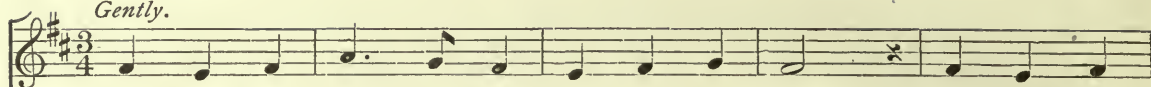
Then sing Heigh ho! while the wind sweeps low, Both nurs-es and ba-bies are nodding just so.
 But prim and white in gay sunlight They're nid - nid-nod-ding, pret - ty sight.
 While soft and slow all in a row, Both nurs-es and ba-bies are nodding just so.

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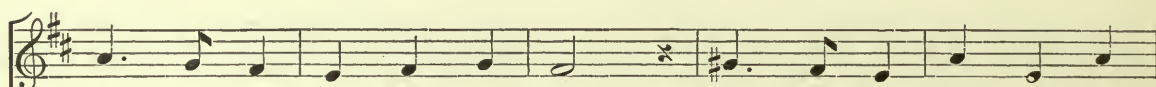
CALLING THE VIOLET.

* Lucy Larcom.

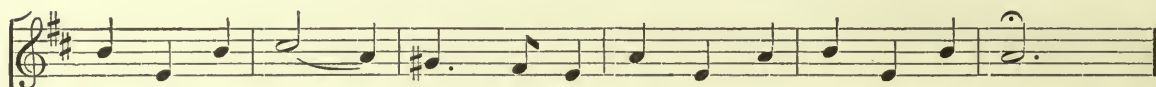
Gently.



- | | | | | | | | |
|---------|-----------|---------------|-------------|------------|--------------|--------|------|
| 1. Dear | lit - tle | vi - o - let, | don't be | a - fraid! | Lift | your | blue |
| 2. Why | do | you | shiv - er | so, | vi - o - let | sweet? | Soft |
| 3. Hear | the | rain | whis - per, | "Dear | vi - o - let | come! | How |
| | | | | | | | can |
| | | | | | | | you |



eyes	from the	rocks	moss - y	shade!	All	the	birds	call	for	you,
mead - ow	grass	un - der	my	feet.	Wrapped	in	your	hood	of	green,
stay	in	your	un - der	- ground	home?	Up	in	the	pine	boughs
										for



Out	of the	sky;	. .	May	is	here,	wait - ing,	And	here,	too,	am	I.
Vi - o - let,	why . .	Peep	from	your	earth - door	So	si - lent	and	shy?			
You	the	winds	sigh;	. .	Home - sick	to	see	you,	Are	we—	May	and
												I.



* By permission of and arrangement with MESSRS HOUGHTON MIFFLIN & Co., publishers of Lucy Larcom's poems.

CALLING THE VIOLET.

CHORUS. *Animated.*

Come pret - ty vi - o - let, Win - ter's a - way:

Come for with - out . . . you, May is not May.

Quietly.

Down through the sun - shine, wings flut - ter and fly:— Quick, lit - tle

vi - o - let, o - pen your eye!

CLOVERS.

* Helena Leeming Jelliffe.

1. The clo - ers have no time to play,
 2. And then they lay a - side their cares,
 3. Then when the day dawns clear and blue,

They feed the cows and make the
 And fold their hands to say their
 They wake and wash their hands in

smoothly.

hay,
 prayers.
 dew;

And trim the lawn,
 And droop their tir - - ed
 And as the sun

and help the bees,
 lit - tle heads
 climbs up the sky,

Un -
 And
 They

til the sun sinks thro' the trees
 go to sleep in clov - er beds.
 hold them up and let them dry.

dim *pp*

* Words from the "Outlook" by permission.

BIRD SONGS.

"So the merry brown thrush sings away in the tree,
To you and to me, to you and to me;
And he sings all the day, little girl, little boy
Oh, the world's running over with joy."

LUCY LARCOM.

WHAT ROBIN TOLD.

George Cooper.

Gracefully.

1. How do rob - ins build their nest? Rob - in Red - breast told
 2. Where do rob - ins hide their nest? Rob - in Red - breast told

The first system of the musical score. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo/mood is marked 'Gracefully.' The lyrics are for two verses. The piano part includes a 'p' (piano) dynamic marking.

me. How do rob - ins build their nest? Rob - in Red - breast
 me. Where do rob - ins hide their nest? Rob - in Red - breast

The second system of the musical score. It continues the vocal melody and piano accompaniment. The piano part includes 'mf' (mezzo-forte) and 'p' (piano) dynamic markings.

told me. First a wisp of yel-low hay In a pret - ty
 told me. Up a - mong the leaves so deep, Where the sun-beams

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The piano part includes a 'p' (piano) dynamic marking.

WHAT ROBIN TOLD.

round they lay;
rare - ly creep.

Then some shreds of down-y floss,
Long be - fore the winds are cold,

Feath - ers too, and
Long be - fore the

slightly cres.

Detailed description: This is the first system of the musical score. It features a vocal line in G major (one flat) and a piano accompaniment. The vocal line has lyrics: 'round they lay; rare - ly creep. Then some shreds of down-y floss, Long be - fore the winds are cold, Feath - ers too, and Long be - fore the'. The piano accompaniment includes the instruction 'slightly cres.'.

mf

bits of moss,
leaves are gold,

Wov - en with a sweet, sweet song
Bright-eyed stars will peep and see

This way, that way, and a - cross;
Ba - by rob - ins, one, two, three;

mf

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: 'bits of moss, leaves are gold, Wov - en with a sweet, sweet song Bright-eyed stars will peep and see This way, that way, and a - cross; Ba - by rob - ins, one, two, three;'. The piano accompaniment includes the instruction 'mf'.

rit. p a tempo.

That's what Rob - in told me,
That's what Rob - in told me,

That's what Rob - in told me.
That's what Rob - in told me.

f rit. p a tempo.

Detailed description: This is the third system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: 'That's what Rob - in told me, That's what Rob - in told me. That's what Rob - in told me, That's what Rob - in told me.'. The piano accompaniment includes the instructions 'f', 'rit.', and 'p a tempo.'.

THE CALL OF THE CROW.

* Margaret E. Sangster.

p CHILDREN.

Caw! caw! caw!

p TEACHER.

Caw! caw! caw!

O - ver the stand - ing corn

The cheer - y cry is borne—

mf CHILDREN.

Caw! caw! caw!

* From "Little Knights and Ladies." Copyright, 1895, by HARPER & BROS.

THE CALL OF THE CROW.

Caw! caw! caw!

p *rit.*

This system features a vocal line with three 'Caw!' notes and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and ends with a *rit.* (ritardando) marking.

TEACHER.

How . . I wish I could go with him, Where the woods are

p a tempo.

The second system is for the Teacher's part. It includes a vocal line with the lyrics and a piano accompaniment starting at a piano (*p*) dynamic and *a tempo*.

rit. wild and dim! *p* CHILDREN. Caw! caw! caw!

rit. *a tempo.* *p*

The third system contains two vocal parts. The first part (Teacher) has the lyrics 'wild and dim!' and ends with a *rit.* marking. The second part (Children) begins with a piano (*p*) dynamic and the lyrics 'Caw! caw! caw!'. The piano accompaniment includes *rit.* and *a tempo.* markings.

pp Caw! caw! caw!

p *pp*

The fourth system continues the vocal parts. The first part (Children) has the lyrics 'Caw! caw! caw!' and a *pp* (pianissimo) dynamic. The piano accompaniment features a piano (*p*) dynamic and a *pp* dynamic section.

THE SNOWBIRD.

Frank Dempster Sherman.

When all the ground with snow is white, The mer-ry snow-bird comes, And

p *sempre staccato.*

The first system of the musical score for 'The Snowbird'. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'When all the ground with snow is white, The mer-ry snow-bird comes, And'. The piano part includes a dynamic marking of *p* and the instruction *sempre staccato.*

hops a-bout with great de-light, To find the scat-tered crumbs. How

The second system of the musical score. The vocal melody continues with the lyrics: 'hops a-bout with great de-light, To find the scat-tered crumbs. How'. The piano accompaniment continues with the same key and time signature.

glad he seems to get to eat, A piece of cake or bread! He wears no shoes up-

The third system of the musical score. The vocal melody concludes with the lyrics: 'glad he seems to get to eat, A piece of cake or bread! He wears no shoes up-'. The piano accompaniment concludes with the same key and time signature.

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THE SNOWBIRD.

on his feet, Nor hat up - on his head. But hap - pi - est is he, I know, Be -

This system contains the first line of the song. The vocal melody is in G major, starting on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment features a treble and bass staff. The treble staff has a melody of quarter notes G4, A4, B4, C5, D5, E5, and a half note D5. The bass staff has a melody of quarter notes G3, A3, B3, C4, D4, E4, and a half note D4. The piano part includes chords and single notes in both hands.

cause no cage with bars, Keeps him from walk - ing on the snow, And

This system contains the second line of the song. The vocal melody continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment continues with a treble and bass staff, featuring a melody of quarter notes G4, A4, B4, C5, D5, E5, and a half note D5. The piano part includes chords and single notes in both hands.

print - ing it with stars.

This system contains the third line of the song. The vocal melody continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment continues with a treble and bass staff, featuring a melody of quarter notes G4, A4, B4, C5, D5, E5, and a half note D5. The piano part includes chords and single notes in both hands. The system ends with a double bar line.

THREE LITTLE DOVES.

James Johonnot.



1. Three lit - tle doves put on their gloves, And then sat down to
2. These lit - tle doves, they washed their gloves, And hung them on the



dine. . . . These lit - tle doves, they soiled their gloves, And soon were heard to
line. . . . These lit - tle doves, they dried their gloves, And thought it ver - y



whine, "Oh moth - er dear, come here, come here, . .
fine. . . "Oh moth - er dear, come here, come here, . .



THREE LITTLE DOVES.



Moth - er, we have soiled our gloves!"
Moth - er, we have washed our gloves!"

"What! soiled your gloves, you
"What! washed your gloves, you



naught - y doves! You shan't sit up till nine."
loves of doves! Then you shall stay till nine."

"Coo! . . . coo! . . . coo! . . .
"Coo! . . . coo! . . . coo! . . .

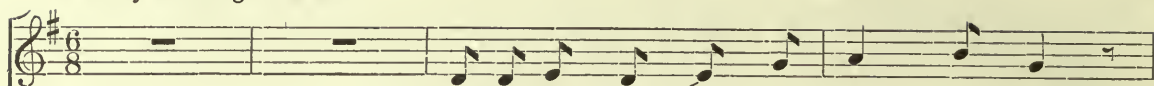


coo!" . "What! soiled your gloves, you naught-y doves! You shan't sit up till nine."
coo!" . "What! washed your gloves, you loves of doves! Then you shall stay till nine."



THE CAPTIVE BIRD.

* Emily Huntington Miller.



1. Bir - die, up in your cage so gay,
2. Out of the east. . at ear - ly morn,
3. Bir - die, say, do you ev - er dream,

Moderato.



Sing - ing and sing - ing the live - long day, Don't you wish you could
Soft - ly the beau - ti - ful day is born; Don't you wish you could
How in the val - ley the wa - ters gleam, Slipping a - long in a



fly a - way . . In - to the green - wood fair?
greet its dawn, . . Rock - ing a - mong the leaves?
sil - ver stream, . Mur - mur - ing night and day?



* By permission.

THE CAPTIVE BIRD.

Un - der the trees . . the brook goes sing - ing ;
 Free as the light winds gay - ly blow - ing ;
 Wil - - lows green in the light winds shiv - er,

Down in the mead - ow the flow'rs are spring - ing ; Don't you wish you were
 Then when the sun - set gates are glow - ing, Home to a leaf - y
 Lean - ing down to the shin - ing riv - er ; Say, in the dream do your

free - ly wing - ing Up in the bound - less air ?
 shel - ter go - ing, Such as the wild bird weaves ?
 soft wings quiv - er, Long - ing to soar a - way ?

dim.

ROLLICKING ROBIN.

*Lucy Larcom.

Spiritoso. 3/8

1. Rol-lick-ing Rob-in is here a - gain.
 2. Gen-tle-man Rob-in walks up and down,
 3. Rob-in, Sir Rob-in, red-vest-ed knight,

Spiritoso. 3/8

What does he care for the A - pril rain?
 Dressed in or - ange, tawn-y and black and brown.
 Now you have come to us, summer's in sight.

8va.....

Spiritoso. 3/8

Care for it? Glad of it. Doesn't he know That the
 Though his eye is so proud and his step is so firm, He can
 You nev - er dream of the won - ders you bring,—

8va.....

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ROLLICKING ROBIN.

A - pril rain car - ries off the snow, And coax - es out
al - ways stoop to pick up a worm. With a twist of his
Vis - ions that fol - low the flash of your wing; How all the

Sua

leaves to shad - ow his nest, And wash - es his pret - ty red East - er
head, and a strut and a hop, To his Rob - in - wife, up in the peach - tree
beau - ti - ful By - and - by A - round you and af - ter you seems to

vest, And makes the juice of the cher - ry sweet, For his hun - gry
top, Chirp - ing her heart out, he calls; "My dear, You don't earn your
fly! Sing on, or eat on, as pleas - es your mind! Well have you

ROLLICKING ROBIN.

lit - tle rob - ins to eat? . . . "Ha! ha! ha!" Hear the
liv - ing! Come here! Come here! . . . Ha! ha! ha! Life is
earned ev - 'ry mor - sel you find. . . "Ha! ha! ha!" Whis - tles

basso rit. *a tempo.*

jol - ly bird laugh. "That is not the best of the sto - ry by half!"
love - ly and sweet; But what would it be if we'd noth - ing to eat?"
Rob - in. "My dear, Let us all take our own choice of good cheer!"

8va.....

GAMES.

"The world is so full of a number of things,
I'm sure we should all be as happy as kings."

R. L. STEVENSON.

POINTS OF THE COMPASS.

Anna M. Pratt.

1. Ev - 'ry day the shin - ing sun, Ris - ing in the
 2. Ev - 'ry night the shin - ing sun, Set - ting in the
 3. Point - ing east and point - ing west, Straight a - head we

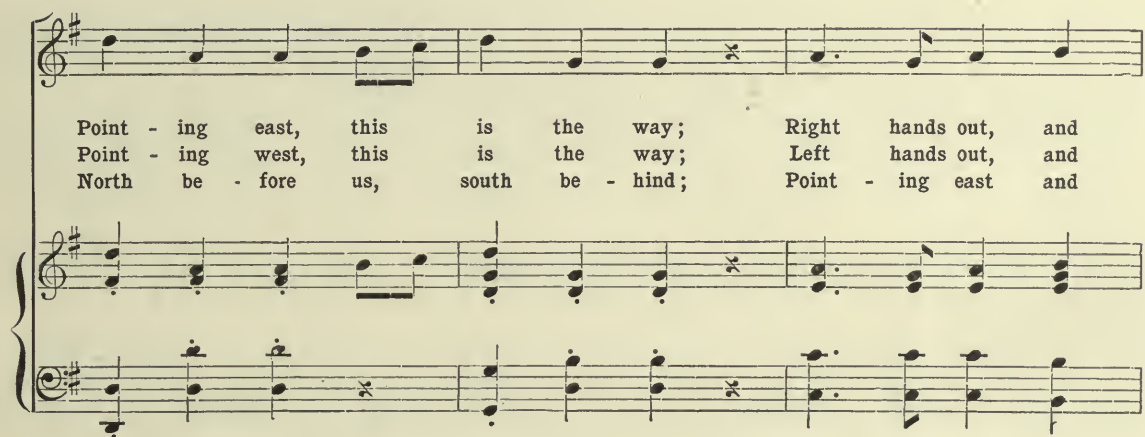
east,
 west,
 find
 Brings the light to land and sea,
 Takes the light from land and sea,
 North be - fore us as we stand,

Brings the light to you and me, Wak - ens bird and
 Takes the light from you and me, Brings the time for
 East and west on eith - er hand, And the south be -

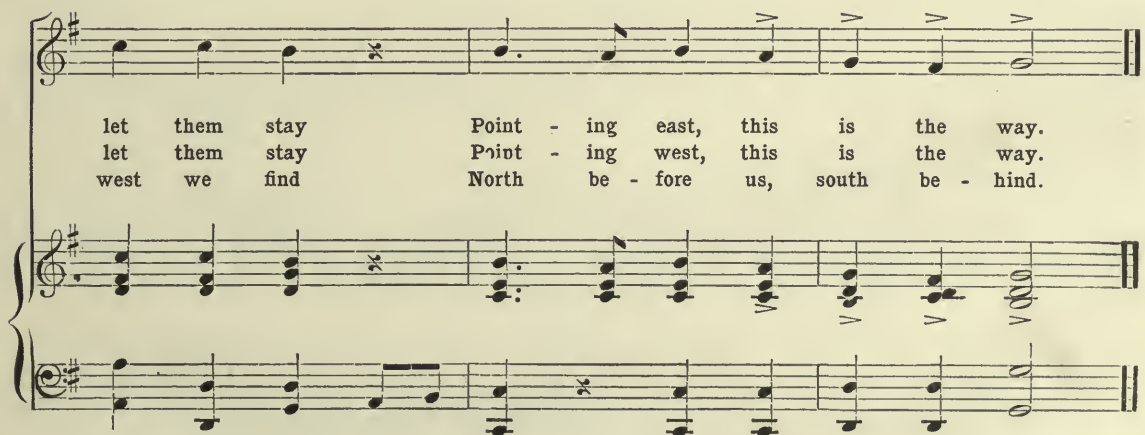
POINTS OF THE COMPASS.



beast. Right hands out, and let them stay
rest. Left hands out, and let them stay
hind. Point - ing east and west we find



Point - ing east, this is the way; Right hands out, and
Point - ing west, this is the way; Left hands out, and
North be - fore us, south be - hind; Point - ing east and



let them stay Point - ing east, this is the way.
let them stay Point - ing west, this is the way.
west we find North be - fore us, south be - hind.

TEN LITTLE PONIES.

(FINGER PLAY.)

Malana A. Harris.

Not too fast.



1. Ten lit - tle po - - nies, read - y for a
2. Five touch'd by fair - - ies, now are lit - tle
3. Now touch of fair - - ies turn the five to

Steady motion.



race, Each of them go - - ing
boys, All fond of frolic,
girls, Play they are dol - - lies,



at a gen - tle pace; Now they are
full of play - ful joys; All fond of
with some gold - en curls; Take dol - lies



TEN LITTLE PONIES.

trot - - ting, now how fast they run,
 play - - ing, skip - ping all a - round,
 rid - - ing in a char - iot fine,

The first system of the musical score for 'Ten Little Ponies'. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: 'trot - - ting, now how fast they run, play - - ing, skip - ping all a - round, rid - - ing in a char - iot fine,'.

See, fast - er, fast - er, oh, it is such fun!
 Boys nev - er hap - pier, an - y - where are found.
 Five po - nies lead - ing; what a hap - py time.

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: 'See, fast - er, fast - er, oh, it is such fun! Boys nev - er hap - pier, an - y - where are found. Five po - nies lead - ing; what a hap - py time.'

The third system of the musical score, featuring a repeat sign with first and second endings. The lyrics for this system are not explicitly written but correspond to the end of the previous system.

THE POSTMAN.

Anna M. Pratt.

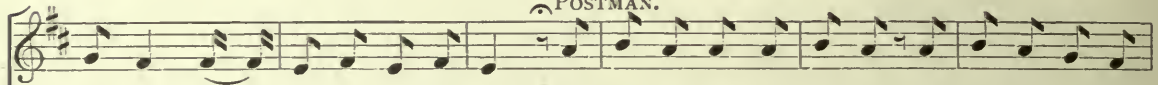
CLASS.



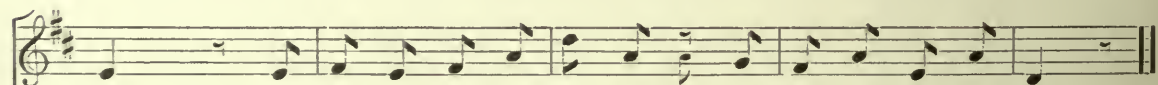
1. Good morn-ing, Mis - ter Post-man, Your bag is full, I see; I'm look-ing for a
2. I'm sor-ry, Mis - ter Post-man, The rain is com-ing down; You must be ver - y
3. I like to see you com-ing With let - ters ev - 'ry day, I'm sure that I should



POSTMAN.



let - ter, Have you an - y-thing for me? Good morn-ing! here's a let - ter, And here's a pa - per,
tir - ed, From walk-ing round the town. Thank you ver - y kind - ly; The walk-ing is not
miss you If you nev - er came this way. I can - not al - ways bring you The let - ters you would

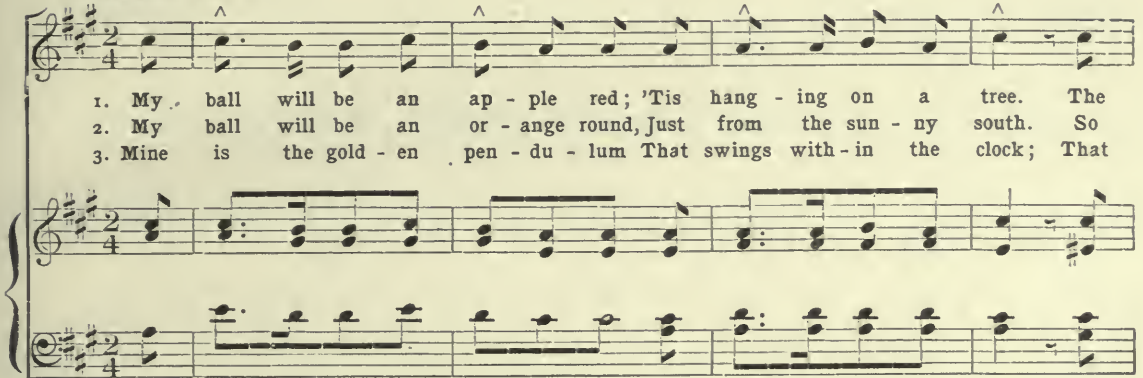


too; I've man - y for your neigh - bors, But noth - ing more for you.
bad, But when the days are pleas - ant, The post-men all are glad.
choose, But I am al - ways hap - py, When I car - ry pleas - ant news.

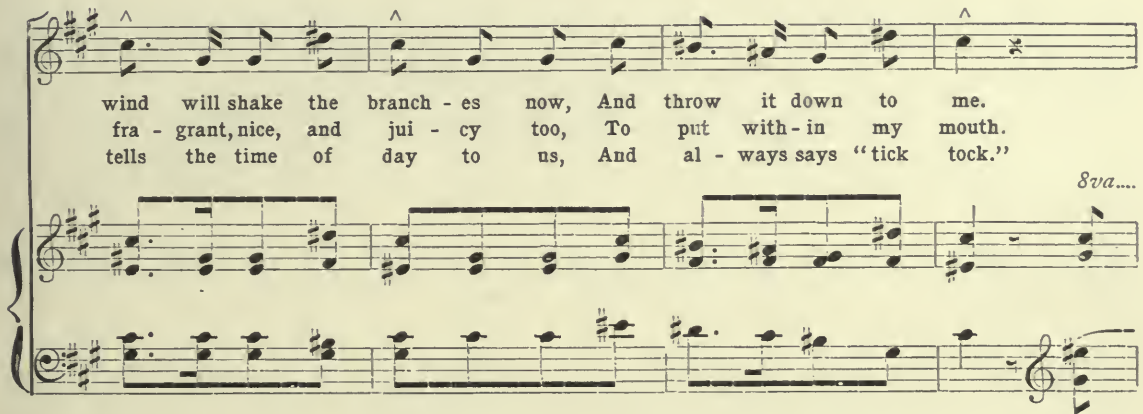


GAME WITH FIRST KINDERGARTEN GIFT.*

Malana A. Harris.



1. My ball will be an ap - ple red; 'Tis hang - ing on a tree. The
2. My ball will be an or - ange round, just from the sun - ny south. So
3. Mine is the gold - en pen - du - lum That swings with - in the clock; That



wind will shake the branch - es now, And throw it down to me.
fra - grant, nice, and jui - cy too, To put with - in my mouth.
tells the time of day to us, And al - ways says "tick tock."



4 My ball is a tomato green,
Low hanging on the vine;
And when the sunshine paints it red,
It surely will be mine.

5 Mine is a little birdie blue,
To place within a nest.
It has been hopping all around,
And now it wants to rest.

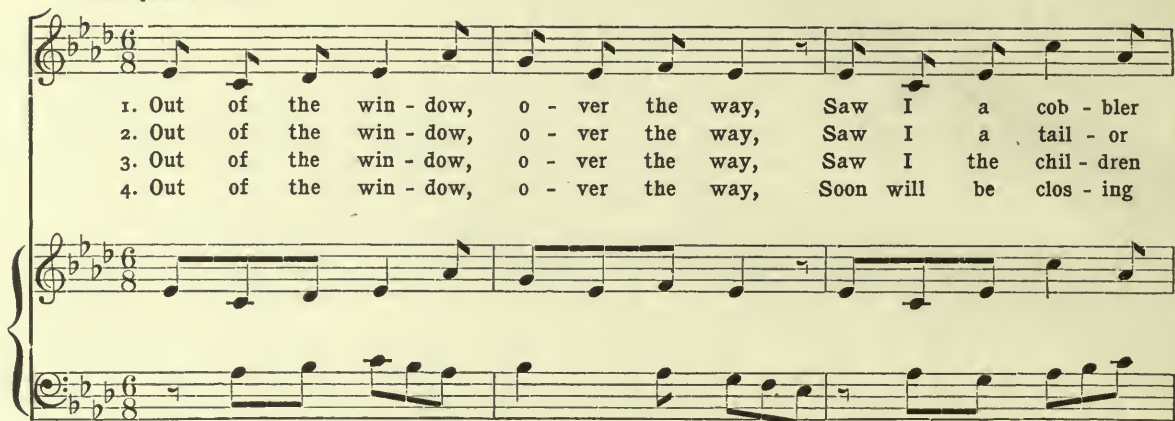
6 My ball I call a purple plum,
- About as large as papa's thumb.
Inside there is a pit for me,
To plant that it may grow a tree.

7 We'll put them all together now,
And look at them again;
They're something like the rainbow bright.
That we saw through the rain.

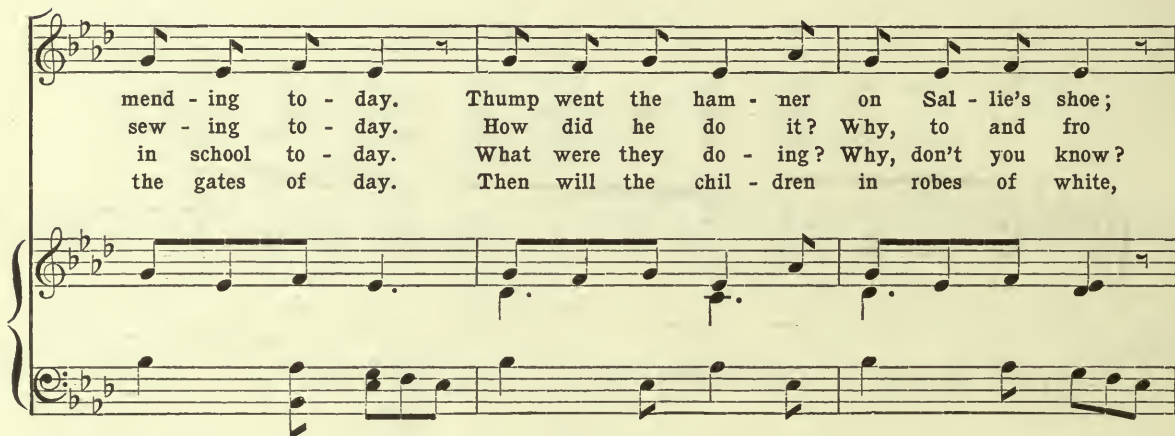
1st verse, red ball; 2nd verse, orange ball; 3rd verse, yellow ball; 4th verse, green ball; 5th verse, blue ball; 6th, purple ball; 7th verse, all together.

OUT OF THE WINDOW.

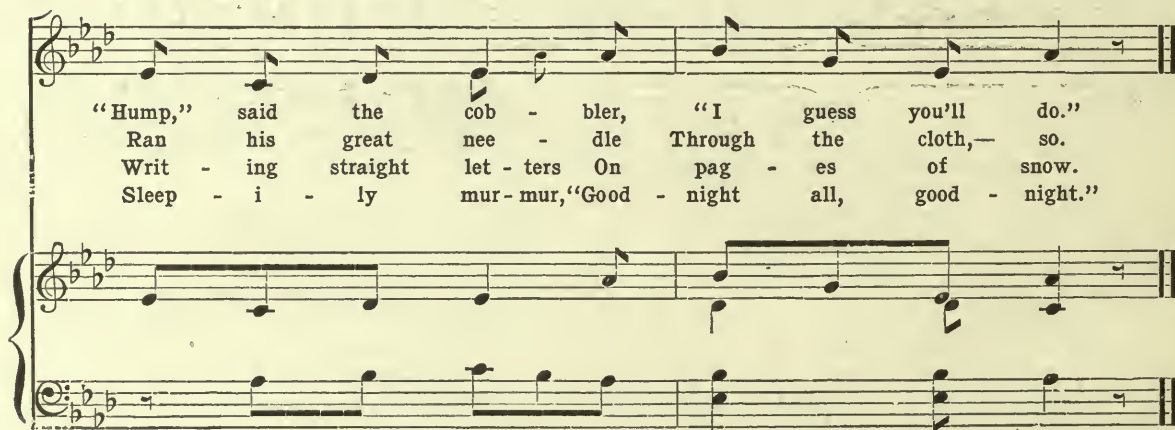
Miss Jessie Norton.



1. Out of the win - dow, o - ver the way, Saw I a cob - bler
 2. Out of the win - dow, o - ver the way, Saw I a tail - or
 3. Out of the win - dow, o - ver the way, Saw I the chil - dren
 4. Out of the win - dow, o - ver the way, Soon will be clos - ing



mend - ing to - day. Thump went the ham - ner on Sal - lie's shoe;
 sew - ing to - day. How did he do it? Why, to and fro
 in school to - day. What were they do - ing? Why, don't you know?
 the gates of day. Then will the chil - dren in robes of white,



"Hump," said the cob - bler, "I guess you'll do."
 Ran his great nee - dle Through the cloth,— so.
 Writ - ing straight let - ters On pag - es of snow.
 Sleep - i - ly mur - mur, "Good - night all, good - night."

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FEEDING THE CHICKENS.

Anna M. Pratt.

1. We'll mix up some wa - ter and meal in a pan, And stir it, and stir it as
 2. We'll scat - ter it here, and we'll scat - ter it there, And each lit - tle chick - y shall

hard as we can; And then we'll go out to the chick - ens and call,
 have a good share. Hush! and you'll hear the hen cack - le and call,

"Here lit - tle chick - y, chick - y, Dear lit - tle chick - y, chick - y,

Come to your din - ner, Come one, come all."

8va.....

p

8va

THE SCISSORS GRINDER.

L. A. France.

Moderate.

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with eighth notes and rests, marked with 'x' and '>' symbols. The bass staff has a simple accompaniment. Dynamics include *pp*, *Ped.*, *cres.*, and *f*. The tempo is marked *Moderate.*

Vigorously.

The second system continues the piano introduction with a treble and bass staff. The treble staff has a melodic line with eighth notes and rests, marked with 'x' and '>' symbols. The bass staff has a simple accompaniment. Dynamics include *f*. The tempo is marked *Vigorously.*

1. Oh! I'm a scis - sors grind - er; Hark! don't you hear my bell?
2. I'll give them keen - est edg - es, My ver - y best I'll try;
3. I'll do them ver - y cheap - ly; My price is ver - y fair;
4. Just hear my wheels go buzz - ing; Oh, don't I make it fly?

The third system continues the piano introduction with a treble and bass staff. The treble staff has a melodic line with eighth notes and rests, marked with 'x' and '>' symbols. The bass staff has a simple accompaniment. Dynamics include *f*. The tempo is marked *Vigorously.*

Please let me grind your scis - sors; I will sure - ly do it well.
 I know you will not oft - en Find as good a man as I.
 I on - ly charge a shil - ling For your ver - y larg - est pair.
 This pair is sharp al - read - y; Mad - am, won't you please to try?

From "Our Little Ones" and the "Nursery," by permission of ESTES & LAURIAT, publishers.

THE SCISSORS GRINDER.

8va.....

p Ped.

5. Now, Mad - am, here's your scis - sors; I wish you a good day;

f

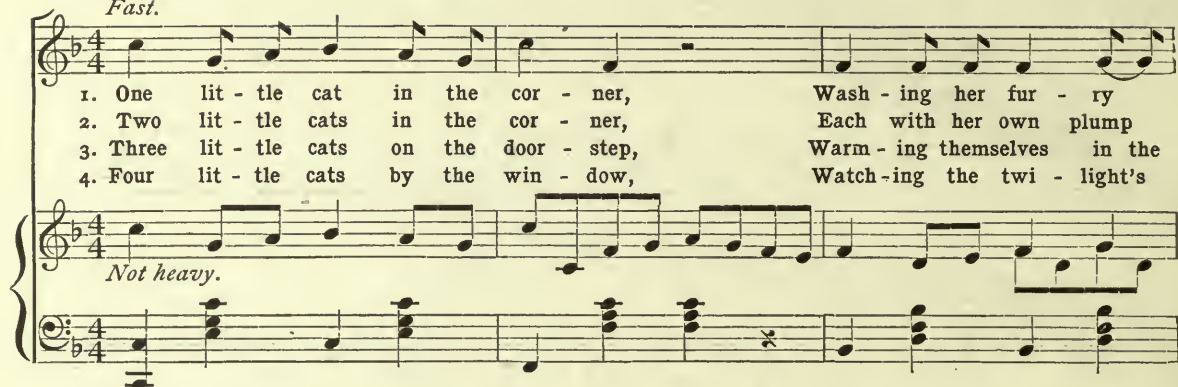
I hope you'll save some work for me, Till I come back this way.

f *dim.* *pp*

GAME TO TEACH FIVE.

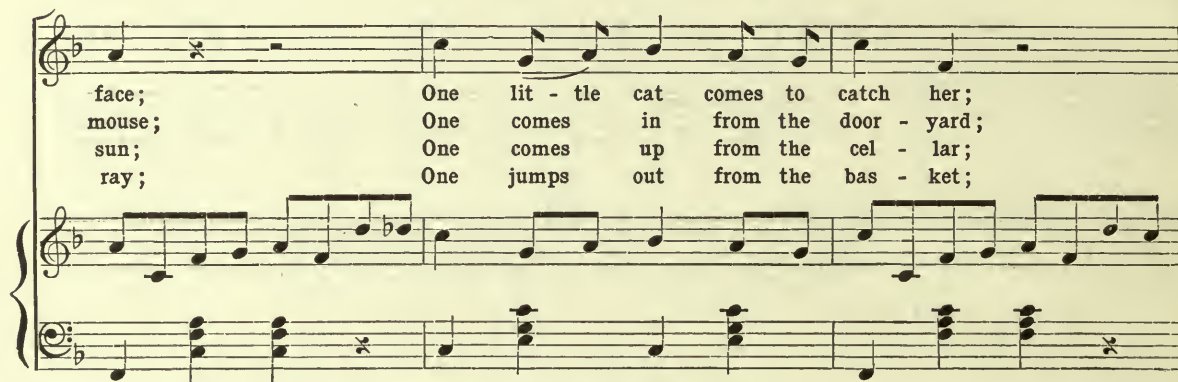
Jessie Norton.

Fast.

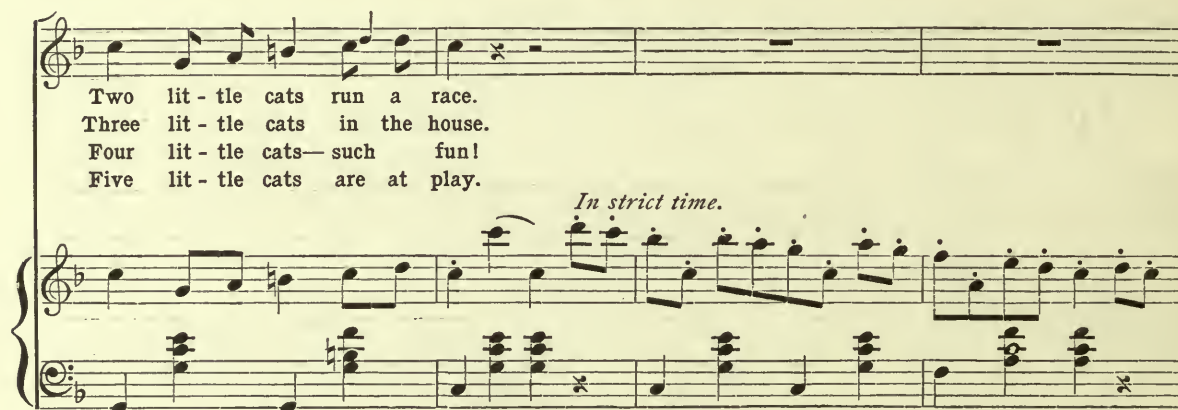


1. One lit - tle cat in the cor - ner, Wash - ing her fur - ry
 2. Two lit - tle cats in the cor - ner, Each with her own plump
 3. Three lit - tle cats on the door - step, Warm - ing themselves in the
 4. Four lit - tle cats by the win - dow, Watch - ing the twi - light's

Not heavy.



face; One lit - tle cat comes to catch her;
 mouse; One comes in from the door - yard;
 sun; One comes up from the cel - lar;
 ray; One jumps out from the bas - ket;



Two lit - tle cats run a race.
 Three lit - tle cats in the house.
 Four lit - tle cats—such fun!
 Five lit - tle cats are at play.

In strict time.



By permission of THE BURROWS BROTHERS Co., publishers.

SNOWBALLS.

Esther Anna Godwin.

Moderate.

The first system of musical notation is in 4/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and contains the lyrics: "Snow-balls, snow-balls, Oh, such jol-ly fun! Round balls, soft balls, Now the fun's be-gun!". The piano accompaniment is written for a grand piano with a left-hand bass line and a right-hand treble line. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system of musical notation continues the piece. The vocal line has the lyrics: "Right, left, here, there, See the snowballs fly! You're hit, I'm hit, But we will not cry." The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and a supporting line in the left hand.

The third system of musical notation shows the piano accompaniment continuing. The right hand features a more complex melodic line with slurs and ties, while the left hand maintains a consistent eighth-note accompaniment.

The fourth system of musical notation concludes the piece. The piano accompaniment features a final melodic flourish in the right hand and a concluding bass line in the left hand, ending with a double bar line.

A FAMILY DRUM CORPS.

* Malcolm Douglas.

Alla marcia. S.

The first system of musical notation is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The music begins with a forte (f) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

The second system of musical notation continues the piano accompaniment. It features a fortissimo (ff) dynamic. The right hand has a more complex rhythmic pattern with many beamed eighth notes, while the left hand continues with a steady eighth-note bass line.

FINE. *Spiritoso.*

The third system of musical notation includes a vocal melody line and a piano accompaniment. The vocal line has two parts: 1. A lit - tle man bought him a big bass drum, Boom, tid - e - ra, and 2. He got all his chil - dren little snare drums, Boom, tid - e - ra, The piano accompaniment features a forte (sf) dynamic. The right hand has a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

The fourth system of musical notation includes a vocal melody line and a piano accompaniment. The vocal line has two parts: boom! "Who knows," said he, "when a war will come?" Boom, tid - e - ra, boom! "I'm boom! They'd prac-tice as soon as they'd finished their sums, Boom, tid - e - ra, boom! "We're The piano accompaniment features a forte (sf) dynamic. The right hand has a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

* From "St. Nicholas," by permission of THE CENTURY CO.

A FAMILY DRUM CORPS.

not at all fright-ened, you un - der - stand, But if I am call'd on to
just like our pa - pa," in cho-rus said they, "And if we should ev - er get

fight for my land, I want to be read - y to play in the band." Boom, tid - e - ra, boom!
in - to the fray, It's saf - er to thump than to fight an - y day!" Boom, tid - e - ra, boom!

3 And showing her spirit, the little man's wife,
Boom, tidera, boom!
With some of her pin-money purchased a fife,
Boom, tidera, boom!
And picking out tunes that were not very hard,
They'd play them while marching around the back yard,
Without for one's feelings the slightest regard,
Boom, tidera, boom!

4 The little old parson, who lived next door,
Boom, tidera, boom!
Would throw up his hands as he walked the floor,
Boom, tidera, boom!
"Won't you stop it, I beg you?" he often said;
"I'm trying to think of a text, but instead
The only thing I can get into my head
Is your boom, tidera, boom!"

5 And all of the people for miles around,
Boom, tidera, boom!
Kept time at their tasks to the martial sound,
Boom, tidera, boom!
While children to windows and stoops would fly,
Expecting to see a procession pass by,
And they couldn't make out why it never drew nigh,
With its boom, tidera, boom!

6 It would seem that such vigor must soon abate
Boom, tidera, boom!
But still they keep at it, early and late,
Boom, tidera, boom!
So, if it should be that a war breaks out,
They'll all be ready, I have no doubt,
To help in putting the foe to rout,
With their boom, tidera, boom!

SOW! SEW! SO!

* Eva Lovett Carson.

1. This is the way my fa - ther sows As up and down the field he goes,
 2. This is the way my moth - er sews, As up and down the seam she goes,
 3. I . . can neith - er sow nor sew; When I am big I'll learn them though.

Slow.

Walk - ing fast or walk - ing slow, Right and left the grain to throw.
 Work - ing, sing - ing, soft and low, While she's sit - ting there to sew.
 But, while lit - tle, as I grow, Lit - tle bits of love I'll show.

In time.

For the grain thrown here and there,
 Jack-ets, trous-ers, a - prons too,
 Tend-ing ba - by, help - ing Nan,

* From "Youth's Companion," by permission.

SOW! SEW! SO!

By and by good crops will bear; All he loves will have a share,
 John - nie's hat or ba - by's shoe, Patch - ing old or mak - ing new,
 Run - ning er - rands like a man, Help - ing moth - er all I can,

If the grain he throws with care. So he throws, as he goes, Sow! . .
 Love runs all the stitch-es thro'. This she knows, so she sews, Sew! . .
 Love will grow where it be - gan. Ah! I know; see, 'tis so, So! . .

sow! . . sow!
 sew! . . sew!
 so! . . so!

OVER IN THE MEADOW.

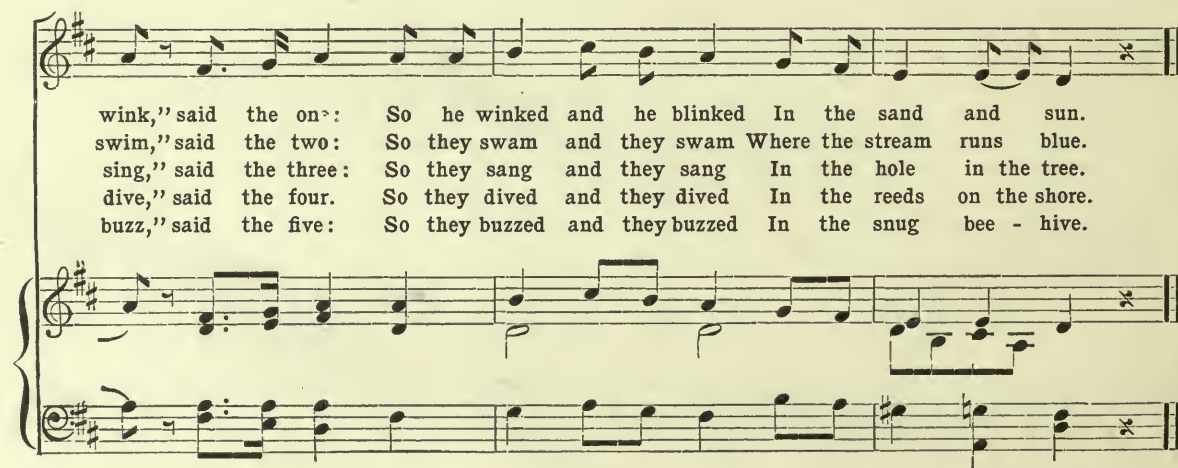
Olive A. Wadsworth.



1. O - ver in the mead - ow, In the sand, in the sun,
 2. O - ver in the mead - ow, Where the stream runs . . blue,
 3. O - ver in the mead - ow, In a hole in the tree,
 4. O - ver in the mead - ow, In the reeds on the shore,
 5. O - ver in the mead - ow, In a snug bee - hive,



Lived a moth - er - toad, And her lit - tle toad - ie one. "Wink!" said the moth - er; "I
 Lived a moth - er - fish, And her lit - tle fish - es two. "Swim!" said the moth - er; "We
 Lived a moth - er - bird And her lit - tle bird - ies three. "Sing!" said the moth - er; "We
 Lived a moth - er - musk - rat And her lit - tle rat - ties four. "Dive!" said the moth - er; "We
 Lived a moth - er - bee And her lit - tle hon - eys five. "Buzz!" said the moth - er; "We



wink," said the one: So he winked and he blinked In the sand and sun.
 swim," said the two: So they swam and they swam Where the stream runs blue.
 sing," said the three: So they sang and they sang In the hole in the tree.
 dive," said the four: So they dived and they dived In the reeds on the shore.
 buzz," said the five: So they buzzed and they buzzed In the snug bee - hive.

MISCELLANEOUS.

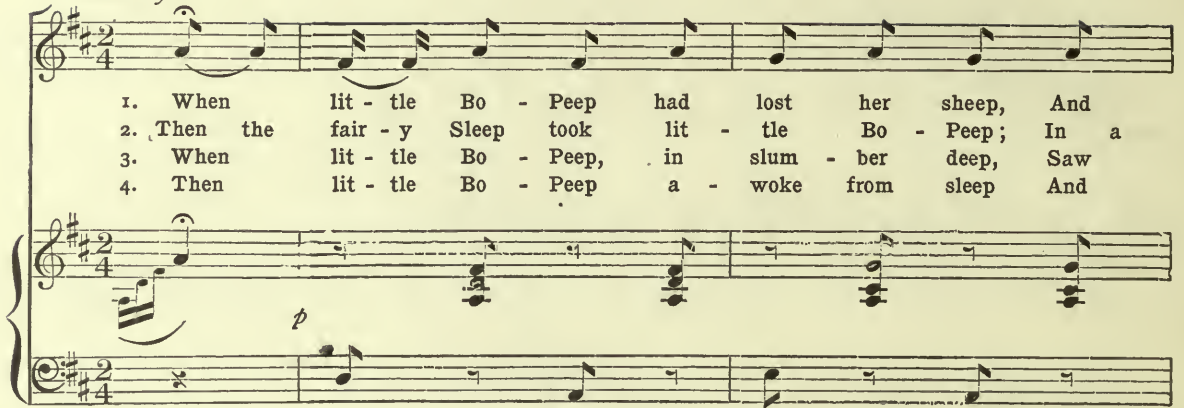
"How the heart of childhood dances
Upon a sunny day:
It has its own romances,
And a wide, wide world have they."

L. E. LANDON.

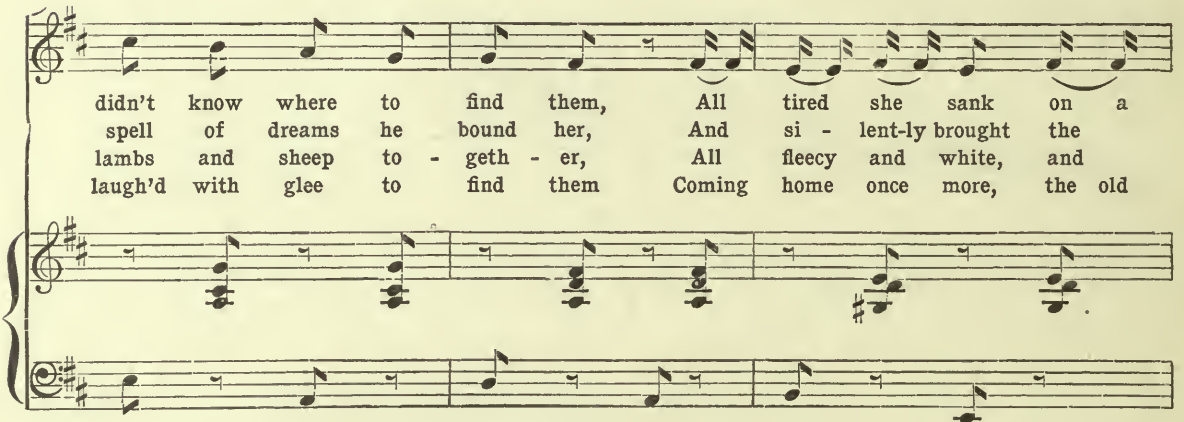
LITTLE BO-PEEP.

Amanda Stout.

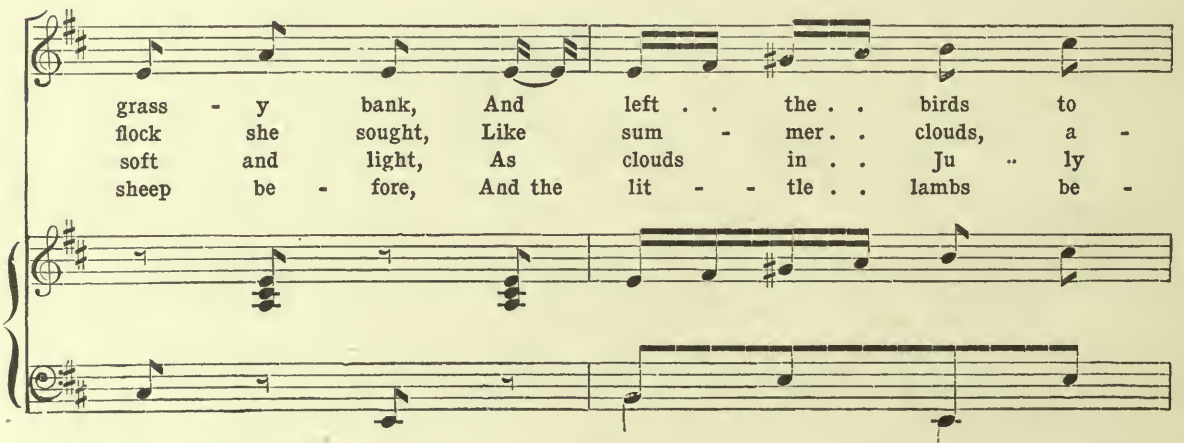
Daintily.



1. When lit - tle Bo - Peep had lost her sheep, And
 2. Then the fair - y Sleep took lit - tle Bo - Peep; In a
 3. When lit - tle Bo - Peep, in slum - ber deep, Saw
 4. Then lit - tle Bo - Peep a - woke from sleep And



didn't know where to find them, All tired she sank on a
 spell of dreams he bound her, And si - lent-ly brought the
 lambs and sheep to - geth - er, All fleecy and white, and
 laugh'd with glee to find them Coming home once more, the old



grass - y bank, And left . . the . . birds to
 flock she sought, Like sum - mer . . clouds, a -
 soft and light, As clouds in . . Ju .. ly
 sheep be - fore, And the lit - - tle . . lambs be -

LITTLE BO-PEEP.

mind them; All tired she sank on a
round her; And si - lent - ly brought the . .
weath - er; All fleec - y and white, and . .
hind them; Com - ing home once more, The old

pp

In time.

grass - y bank, And left the birds to mind them.
flock she sought, Like sum - mer clouds, a - round her.
soft and light, As clouds in sum - mer weath - er.
sheep be - fore, And the lit - tle lambs be - hind them.

mf

grass - y bank, And left the birds to mind them.
flock she sought, Like sum - mer clouds, a - round her.
soft and light, As clouds in sum - mer weath - er.
sheep be - fore, And the lit - tle lambs be - hind them.

grass - y bank, And left the birds to mind them.
flock she sought, Like sum - mer clouds, a - round her.
soft and light, As clouds in sum - mer weath - er.
sheep be - fore, And the lit - tle lambs be - hind them.

last verse.

SEQUEL TO AN OLD STORY.

* Emilie Poulsson.

1. Ma - ry had a lit - tle lamb Which grew to be a sheep; The
 2. The shear - er came and with his shears Cut off the heav - y wool, Till

The first system of the musical score is in 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The melody begins with a quarter note, followed by eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

Slower.

wool up - on its back be - came Too thick and warm to keep— to keep— to
 ev - 'ry sheep was shorn at last And all the bags were full— were full— were

The second system continues the melody and accompaniment. The tempo marking 'Slower.' is placed above the vocal staff. The lyrics are split across two lines. The musical notation includes various note values and rests, with the piano part providing harmonic support.

In time.

keep. Too thick and warm to keep. Then Ma - ry's sheep did with the rest Down
 full. And all the bags were full. The wool that came from Ma - ry's sheep Was

The third system concludes the piece. The tempo marking 'In time.' is placed above the vocal staff. The lyrics are split across two lines. The musical notation includes various note values and rests, with the piano part providing harmonic support.

* From "In The Child's World," by permission of MILTON BRADLEY Co., Publishers.

SEQUEL TO AN OLD STORY.

to the brook - side go, And soon a - gain it well could boast "A
spun and wov - en, dears, And made in - to a nice warm coat That

slower. *In time.*
fleece as white as snow—as snow—as snow, A fleece as white as snow."
Ma - ry wore for years—for years—for years, That Ma - ry wore for years.

mf

A LITTLE FAIRY.

* Margaret E. Sangster.

Moderately.

We have a lit - tle fair - y, Who flits a - bout the house, As glee - ful as a

This system contains the first line of the song. It features a vocal melody in treble clef and piano accompaniment in both treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo marking 'Moderately.' is placed above the first staff.

slow.

In time.

crick - et, As qui - et as a mouse. She brings pa - pa his slip - pers, She

This system continues the song. It includes the tempo markings 'slow.' and 'In time.' above the vocal staff. The musical notation continues with the vocal line and piano accompaniment.

runs up - stairs and down, The dear - est lit - tle fair - y In all the bus - y

This system continues the song. The musical notation for the vocal and piano parts is shown.

faster.

town, The dear - est lit - tle fair - y In all the bus - y town.

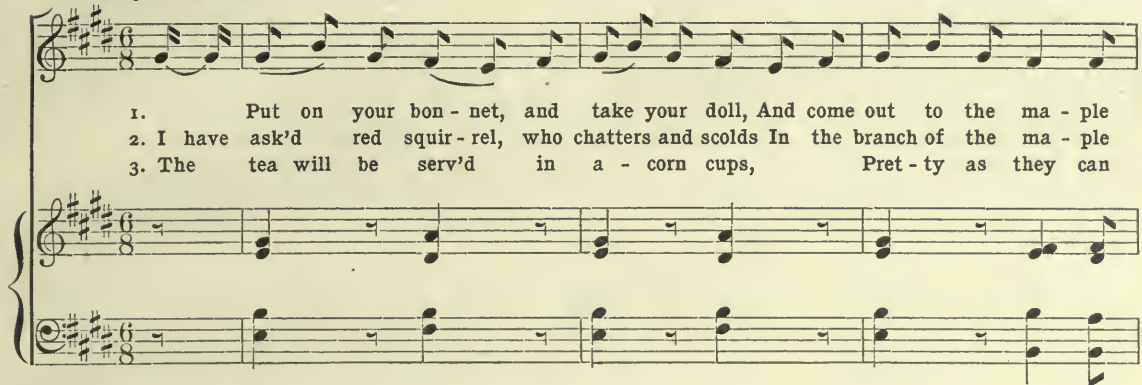
rit. *faster.* *pp*

This is the final system of the song. It includes the tempo markings 'faster.', 'rit.', 'faster.', and 'pp' (pianissimo). The musical notation concludes the piece.

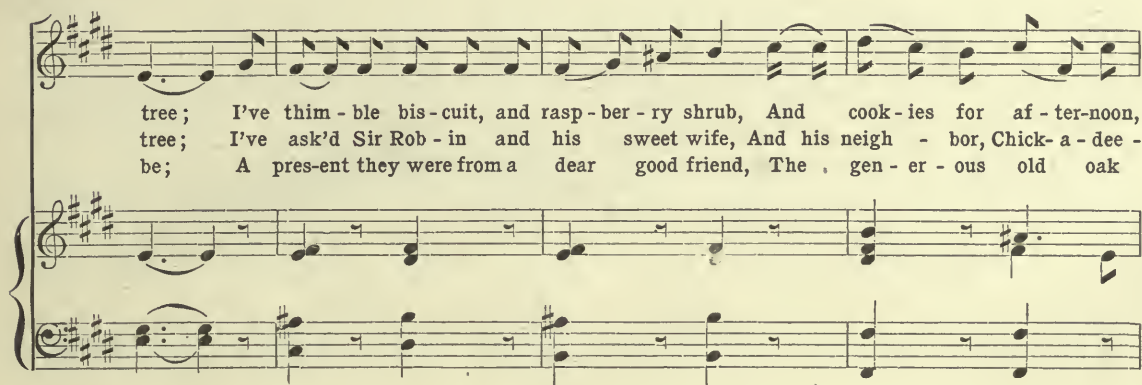
* From "Little Knights and Ladies." Copyright, 1895, by HARPER & BROS.

AFTERNOON TEA.

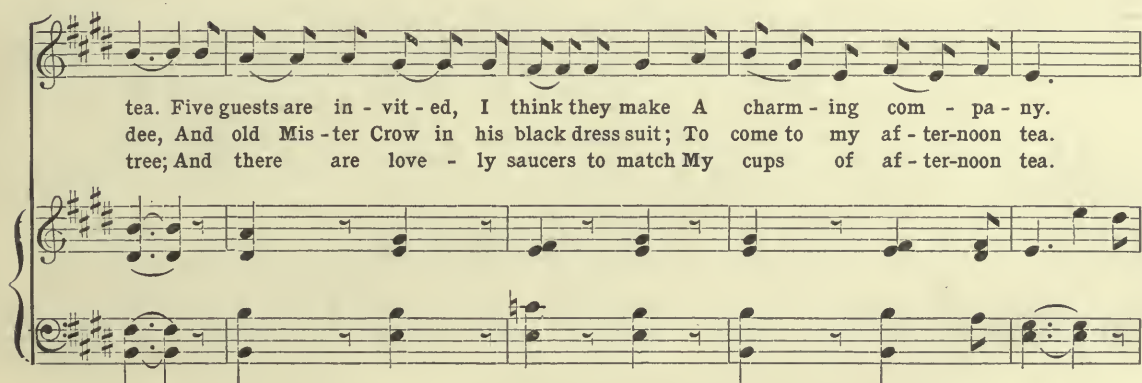
* Mary F. Butts.



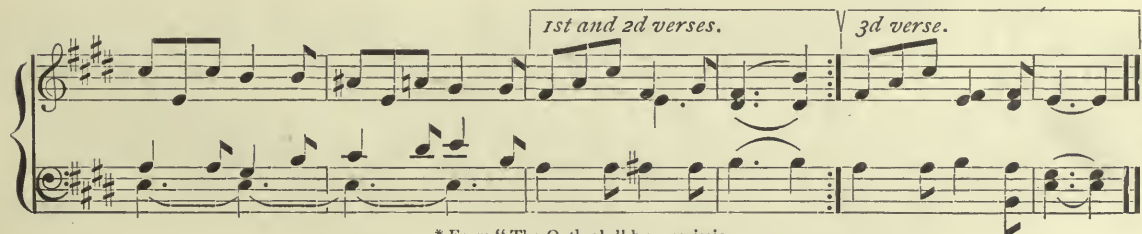
1. Put on your bon - net, and take your doll, And come out to the ma - ple
 2. I have ask'd red squir - rel, who chatters and scolds In the branch of the ma - ple
 3. The tea will be serv'd in a - corn cups, Pret - ty as they can



tree; I've thim - ble bis - cuit, and rasp - ber - ry shrub, And cook - ies for af - ter - noon,
 tree; I've ask'd Sir Rob - in and his sweet wife, And his neigh - bor, Chick - a - dee -
 be; A pres - ent they were from a dear good friend, The , gen - er - ous old oak



tea. Five guests are in - vit - ed, I think they make A charm - ing com - pa - ny.
 dee, And old Mis - ter Crow in his black dress suit; To come to my af - ter - noon tea.
 tree; And there are love - ly saucers to match My cups of af - ter - noon tea.



1st and 2d verses. 3d verse.

* From "The Outlook," by permission.

KITE TIME.

Jessie B. Sherman.

Waltz time.

1. North winds do blow, Gone is the snow, Green is the grass in the
 2. Now for the kite, Hold the string tight, Mad - ly the wind is
 3. Now with a nod, Curt - 'sy so odd, To play with his lord - ship she's

hol - low. . . Thro' the blue sky, Flut - ter - ing by, Man - y a
 blow - ing. . . See how she flies Swift thro' the skies, Straight to the
 try - ing. . . No use, lit - tle kite, You've fin - ished your flight, Al - read - y the

rob - in and swal - low, swal - low, Man - y a rob - in and swal - low. . .
 sun she is go - ing, go - ing, Straight to the sun she is go - ing. . .
 wind is a - dy - ing, dy - ing, Al - read - y the wind is a - dy - ing. . .

*From "Youth's Companion," by permission.

LITTLE FRIENDS.

*Anna M. Pratt.

Very lightly.

1. Lit - tle snow-flakes fall - ing light - ly, Lit - tle snow-flakes fall - ing white - ly,
 2. Lit - tle rain-drops fall - ing quick - ly, Lit - tle rain-drops fall - ing thick - ly,
 3. Lit - tle sun-beams fall - ing gai - ly, Lit - tle sun-beams fall - ing dai - ly,

p

Cov - er up the sleep - ing flowers, Keep them warm thro' win - ter hours,
 Drive a - way the frost, and show The ba - by buds the way to grow,
 Warm and shin - ing, bright as gold, Coax the blos - soms to un - fold,

Legato.

Cov - er up the sleep - ing flowers, Keep them warm thro' win - ter hours.
 Drive a - way the frost, and show The ba - by buds the way to grow.
 Warm and shin - ing, bright as gold, Coax the blos - soms to un - fold.

*From "Youth's Companion," by permission.

LITTLE HICKORY NUT.

*Elizabeth H. Thomas.

Legato.

A lit - tle brown ba - by, so round and so wee, With kinds winds to rock him, slept

The first system of the song features a vocal melody in G major (one sharp) and 6/8 time. The lyrics are 'A lit - tle brown ba - by, so round and so wee, With kinds winds to rock him, slept'. The piano accompaniment consists of a treble and bass staff with chords and single notes.

high in a tree. He grew and he grew, till oh, dread - ful to say! He

The second system continues the melody. The lyrics are 'high in a tree. He grew and he grew, till oh, dread - ful to say! He'. The piano accompaniment includes some tremolos in the bass line.

tum - bled right out of his cra - dle one day. Down, down from the tree - top, a

The third system continues the melody. The lyrics are 'tum - bled right out of his cra - dle one day. Down, down from the tree - top, a'. The piano accompaniment features more complex chordal textures.

ter - ri - ble fall, But the queer lit - tle fel - low was not hurt at all; And

The fourth system concludes the melody. The lyrics are 'ter - ri - ble fall, But the queer lit - tle fel - low was not hurt at all; And'. The piano accompaniment ends with a final chord.

* From "Youth's Companion," by permission.

LITTLE HICKORY NUT.

so, round and sweet, he now lies in the grass, And there you will find him when-ev - er you pass.

The musical score for 'Little Hickory Nut' is written for voice and piano. The voice part is on a single staff in G major (one sharp) and 2/4 time. The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment with chords and single notes.

NORTH AND SOUTH.

* Anna M. Pratt.

Slight accent.

1. The lit - tle boys in Lab - ra - dor Would stare, if they should
2. The lit - tle boys in Flor - i - da De - clare they'd like to

The musical score for 'North and South' is written for voice and piano. The voice part is on a single staff in D major (two sharps) and 2/4 time. The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment with chords and single notes.

see A crop of yel - low or - an - ges, Grow - ing on a tree.
know How balls are made, and walls are made Of wat - 'ry stuff like snow.

This block contains the continuation of the musical score for 'North and South'. It includes the vocal line and the piano accompaniment for the second system of the song, following the lyrics provided in the previous block.

* From "Youth's Companion," by permission.

NEWS FOR GARDENERS.

Anna M. Pratt.

There was a lit - tle gar - den - er Who spent the sum - mer days

Moderato.

This system contains the first two staves of the musical score. The top staff is the vocal line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The bottom staff is the piano accompaniment, also in 4/4 time, with a grand staff (treble and bass clefs). The tempo marking 'Moderato.' is placed below the piano staff.

Plant - ing rows of but - tons, To see what he could raise. "If

This system contains the second two staves of the musical score. The vocal line continues with the lyrics 'Plant - ing rows of but - tons, To see what he could raise. "If'. The piano accompaniment continues with chords and single notes.

vines come up, I'll get," said he, "Some but - ton hooks for poles;" But dig - ging down, he

This system contains the third two staves of the musical score. The vocal line continues with the lyrics 'vines come up, I'll get," said he, "Some but - ton hooks for poles;" But dig - digging down, he'. The piano accompaniment continues with chords and single notes.

found, in - stead, A crop of but - ton holes, A crop of but - ton holes.

marcato.

This system contains the final two staves of the musical score. The vocal line concludes with the lyrics 'found, in - stead, A crop of but - ton holes, A crop of but - ton holes.'. The piano accompaniment concludes with a series of chords. The tempo marking 'marcato.' is placed below the piano staff.

From "Youth's Companion," by permission.

THE RIPENED LEAVES.

* Margaret E. Sangster.

Quietly.

1. Said the leaves up - on the branch - es, One sun - ny au - tumn day, "We've
2. We've had a jol - ly sum - mer, With birds that built their nests Be -

fin - ished all our work, and now We can no long - er stay. So our
neath our green um - brel - las, With squir - rels, for our guests. But we

gowns of red and yel - low, Our cloaks of so - ber brown, Must be worn be - fore the
can not wait for win - ter, We do not care for snow; When we hear the wild north -

frost comes, And we go rust - ling down.
west - ers, We loose our clasp, and go.

* From "Little Knights and Ladies." Copyright, 1895, by HARPER & BROS.

A DAY.

*Emily Dickinson.

8:

1. I'll tell you how the sun rose,— A
2. But how he set I know not, There

The first system of musical notation for the song 'A DAY.' It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

rib - bon at a time; The stee - ples swam in
seem'd a pur - ple stile, Which lit - tle yel - low

The second system of musical notation. The vocal line continues with the lyrics 'rib - bon at a time; The stee - ples swam in seem'd a pur - ple stile, Which lit - tle yel - low'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

am - e - thyst, The news like squir - rels ran. The
boys and girls Were climb - ing all the while, Till

The third system of musical notation. The vocal line concludes with the lyrics 'am - e - thyst, The news like squir - rels ran. The boys and girls Were climb - ing all the while, Till'. The piano accompaniment ends with a final chord and a few lingering notes.

* By permission of ROBERTS BROTHERS, Publishers.

A DAY.

hills un - tied their bon - nets, The bob - o - links be - gun, Then
when they reach'd the oth - er side, A dom - i - ne in gray Put

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

said I soft - ly to my - self, "That must have been the
gen - tly up the eve - ning bars, And led the flock a -

This system continues the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment continues with the same eighth-note pattern.

sun,
way, That must have been the sun."
And led the flock a - way.

rit. *a tempo.*

This system concludes the piece. The vocal line ends with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment ends with a final chord. The tempo markings *rit.* and *a tempo.* are indicated below the piano staves.

IT IS SPRING.

(WILD GEESE.)

*Celia Thaxter.

Vigorous.

The wind blows, the sun shines the birds sing loud, The

This system contains the first line of the song. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "The wind blows, the sun shines the birds sing loud, The".

blue, blue sky is flecked with flee - cy dap - pled cloud ;

This system contains the second line of the song. The vocal melody continues in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "blue, blue sky is flecked with flee - cy dap - pled cloud ;".

How earth re - joic - es, the chil - dren dance and sing, And the

This system contains the third line of the song. The vocal melody continues in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "How earth re - joic - es, the chil - dren dance and sing, And the".

frogs pipe in cho - rus, "It is sping ! It is spring !"

FINE.

This system contains the final line of the song. The vocal melody concludes in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "frogs pipe in cho - rus, 'It is sping ! It is spring !'". The system ends with a double bar line and the word "FINE." above the staff.

* By permission of and arrangement with MESSRS. HOUGHTON, MIFFLIN & Co., publishers of Celia Thaxter's poems.

IT IS SPRING.

p flowing.

The grass comes, the flow - er laughs, where late - ly lay the snow;

This system contains the first line of music. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features triplet figures in the right hand and block chords in the left hand.

O'er the breez - y hill - top, hoarse - ly calls the crow;

This system contains the second line of music. The vocal melody continues in treble clef. The piano accompaniment continues with similar triplet and chordal patterns.

By the flow - ing riv - er, the al - der cat - kins swing,

This system contains the third line of music. The vocal melody continues in treble clef. The piano accompaniment continues with similar triplet and chordal patterns.

And the sweet song spar - row cries, "Spring! It is spring!" *D.C.*

This system contains the fourth line of music. The vocal melody concludes with a double bar line. The piano accompaniment also concludes with a double bar line. The marking *D.C.* (Da Capo) is present at the end of the system.

AN APRIL RAIN.

*Dora Read Goodale.

1. The drops are fall - - ing, fall - - - ing, Up -
 2. The clear, fresh wind is blow - - - ing, The

smoothly.

The first system of the musical score for 'AN APRIL RAIN.' features a vocal melody in G major (one sharp) and 6/8 time. It includes two vocal parts and a piano accompaniment. The piano part consists of a treble and bass clef with a continuous eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics are: '1. The drops are fall - - ing, fall - - - ing, Up -' and '2. The clear, fresh wind is blow - - - ing, The'.

on the win - - dow pane, ... The
 grass grows green a - gain, ... The

The second system continues the musical score. The vocal melody and piano accompaniment follow the same pattern as the first system. The lyrics are: 'on the win - - dow pane, ... The' and 'grass grows green a - gain, ... The'.

birds are call - - ing, * call - - - ing, Thro'
 brook is o - - ver - flow - - - ing, And

The third system concludes the musical score. The vocal melody and piano accompaniment follow the same pattern. The lyrics are: 'birds are call - - ing, * call - - - ing, Thro'' and 'brook is o - - ver - flow - - - ing, And'.

* From "Apple Blossoms," by permission of G. P. PUTNAM'S SONS, publishers.

AN APRIL RAIN.

wood and vale and plain.
sings a glad re - frain.

The first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "wood and vale and plain." on the first line and "sings a glad re - frain." on the second line. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part has a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

It is an A - - - pril
Thro' whisp - p'ring A - - - pril

The second system of the musical score. The vocal line continues with the lyrics "It is an A - - - pril" on the first line and "Thro' whisp - p'ring A - - - pril" on the second line. The piano accompaniment continues with the same eighth-note pattern in the right hand.

rain.
rain.

The third system of the musical score. The vocal line has the lyrics "rain." on the first line and "rain." on the second line. The piano accompaniment continues with the same eighth-note pattern in the right hand.

8va

dim. *pp*

The fourth system of the musical score. The piano part features a dynamic marking of *dim.* (diminuendo) at the beginning and *pp* (pianissimo) towards the end. The vocal line is marked *8va* (octave up) and ends with a double bar line. The piano accompaniment also ends with a double bar line.

A SUMMER SHOWER.

* Sydney Dayre.

Brightly.

1. Ah, the drops are pour - ing down, O - ver coun - try, o - ver town,
 2. Bu - sy lit - tle el - fins they, Flit - ting thro' the air to - day;
 3. Wash - ing now the pan - sy fac - es, Wait - ing in their mod - est plac - es;

Pelt - ing on the shin - ing leaves, Mak - ing mu - sic on the eaves,
 Moist - en - ing the grow - ing wheat, With their cold ca - ress - es sweet;
 Ros - es droop with rich - er glow, As the diamonds bend them low;

Mak - ing mu - sic on the hill, While the root - lets drink their
 Fill - ing up the lit - tle stream, Throw - ing back its grate - ful
 Lil - ies look - ing all the while Up - ward with a beam - ing

* From "Youth's Companion," by permission.

A SUMMER SHOWER.

fill,
gleam.
smile,

Ev - 'ry lit - tle rain - drop glanc - ing,
Watch them—lis - ten! ev - 'ry pat - ter
At the lit - tle crys - tals drip - ping,

very softly.

Like a fair - y, danc - ing, danc - ing. Pit, pat, pit, pat, pit, pat,
Ech - o - ing like fair - y chat - ter. Pit, pat, pit, pat, pit, pat,
Like a fair - y, trip - ping, trip - ping. Pit, pat, pit, pat, pit, pat,

pp

Pit - ter, pat - ter, pit - ter, pat - ter,

Pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,

A SUMMER SHOWER.

pour, pour, Pit, pat, pit, pat, pit, pat,

The first system of musical notation for 'A Summer Shower'. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part consists of a treble and bass staff. The vocal line has lyrics: 'pour, pour, Pit, pat, pit, pat, pit, pat,'.

Pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,

The second system of musical notation. The vocal line continues with the lyrics: 'Pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,'. The piano accompaniment continues with a treble and bass staff.

pour.

p *cres.*

The third system of musical notation. The vocal line has the lyrics 'pour.' followed by a dotted line. The piano accompaniment includes dynamic markings *p* (piano) and *cres.* (crescendo). The system ends with a double bar line.

dim. *pp*

ff

The fourth system of musical notation. The vocal line has the lyrics 'dim.' and 'pp' (pianissimo). The piano accompaniment includes dynamic markings *ff* (fortissimo) and *pp* (pianissimo). The system ends with a double bar line.

JUNE ROSES.

Belle Willey Gue.

Waltz time.

June ros - es are fair - ies, im - pris - oned but hap - py; They're blush - ing with

Brightly.

This system contains the first line of the song. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are: "June ros - es are fair - ies, im - pris - oned but hap - py; They're blush - ing with". The piano part includes a "Brightly." instruction.

pleas - ure, or pale with de - light; June ros - es are fair in the fresh - ness of

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "pleas - ure, or pale with de - light; June ros - es are fair in the fresh - ness of".

morn - ing, But sweet - er and dear - er, are ros - es at night.

This system contains the third line of the song. The vocal melody concludes with a final note. The lyrics are: "morn - ing, But sweet - er and dear - er, are ros - es at night."

The bonds of the sprite are the soft silk - en pet - als, The

This system contains the fourth line of the song. The piano accompaniment features a prominent arpeggiated figure in the left hand. The lyrics are: "The bonds of the sprite are the soft silk - en pet - als, The".

JUNE ROSES.

heart of the rose is the fair - y's warm breast. The breath of the fair - y is

This system contains the first line of the song. It features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "heart of the rose is the fair - y's warm breast. The breath of the fair - y is".

fra - grant and help - ful, Sus - tain - ing sad souls that are long - ing for rest.

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "fra - grant and help - ful, Sus - tain - ing sad souls that are long - ing for rest." The word "rit." (ritardando) is written above the vocal staff at the end of the line.

The wind is a rov - er, who loves the bright fair - y, And loos - 'ning her

This system contains the third line of the song. The piano accompaniment in the lower staves is marked "a tempo." below the first staff. The lyrics are: "The wind is a rov - er, who loves the bright fair - y, And loos - 'ning her".

fet - ters, he scat - ters the rose: And so from her pris - on, still

This system contains the fourth line of the song. The lyrics are: "fet - ters, he scat - ters the rose: And so from her pris - on, still". The piano accompaniment continues with chords and single notes.

JUNE ROSES.

cres.

cheer - ful and hap - py, A - way with her lov - er the

cres.

softly.

sweet fair - y goes, ... A - way with her lov - er the

f

louder.

sweet fair - y goes, A - way, with her lov - er the sweet fair - y

soft, no ritard.

goes, the sweet fair - y goes.

IN THE TREE-TOP.

* Lucy Larcom.

1. "Rock - a - by, ba - by, up
2. "When the wind blows, then the
3. "Rock with the boughs, rock - a -
4. Weave him a beau - ti - ful

in the tree - top!"
cra - dle will rock!"
by, ba - by, dear!"
dream, lit - tle breeze!

Moth - er his blan - ket is
Hush! now it stirs in the
Leaf - tongues are sing - ing and
Lit - tle leaves, nes - tle a -

spin-ning;
bush - es;
say - ing;
round him!

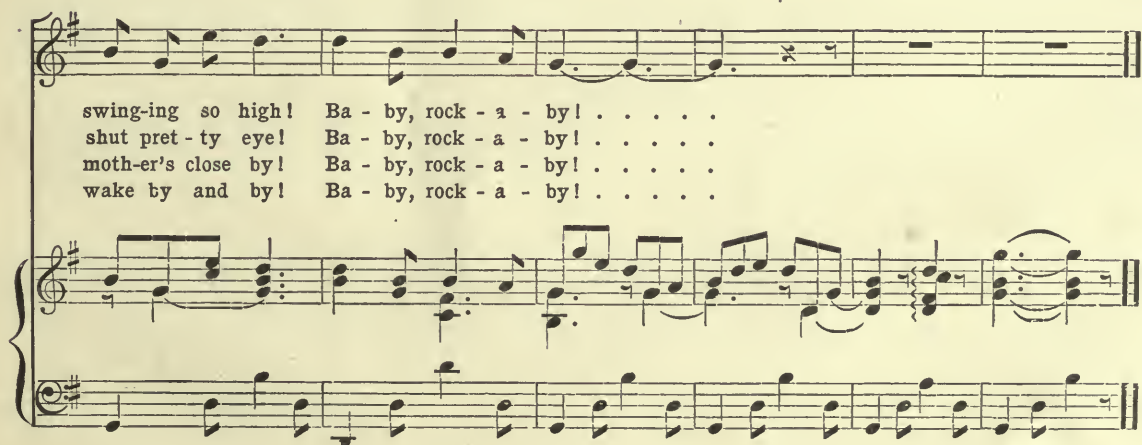
And a light lit - tle rus - tle that nev - er will stop,
Now with a whis - per, a flut - ter of talk,
Moth - er she lis - tens, and sis - ter is near,
He will re - mem - ber the song of the trees,

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IN THE TREE-TOP.

Breez - es and boughs are be - gin - ning. Rock - a - by, ba - by,
 Ba - by and ham-mock it push - es. Rock - a - by, ba - by,
 Un - der the tree soft - ly play - ing. Rock - a - by, ba - by,
 When age with sil - ver has crowned him. Rock - a - by, ba - by,

swing-ing so high! Rock - a - by, ba - by,
 shut pret - ty eye! Rock - a - by, ba - by,
 moth-er's close by! Rock - a - by, ba - by,
 wake by and by! Rock - a - by, ba - by,



swing-ing so high! Ba - by, rock - a - by!
 shut pret - ty eye! Ba - by, rock - a - by!
 moth-er's close by! Ba - by, rock - a - by!
 wake by and by! Ba - by, rock - a - by!

THE MERRY WIND.

* Margaret E. Sangster.

The mer - ry wind came rac - ing A -

This system contains the first two staves of the musical score. The top staff is a single melodic line in G major (one sharp) and 4/4 time. The bottom staff is a piano accompaniment consisting of a treble and bass clef joined by a brace. The melody begins with a whole rest, followed by a quarter rest, then a series of eighth and quarter notes.

down the hills one day, In

This system contains the next two staves. The melody continues from the previous system, ending with a quarter rest. The piano accompaniment features a steady eighth-note pattern in the bass and a more active melody in the treble.

glee - ful fro - lic chas - ing The rust - ling leaves a - way.

This system contains the third and fourth staves. The melody continues with a series of eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the bass.

In clouds of red and yel - low He whirled the leaves a - long, And

This system contains the final two staves of the page. The melody concludes with a quarter note. The piano accompaniment ends with a final chord in the bass and a sustained note in the treble.

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THE MERRY WIND.

then, the jol - ly fel - low, He sang a cheer - y song.

The mer - ry wind was wea - ry At

last of fun and play; His voice grew faint and

THE MERRY WIND.

ee - rie, And soft - ly died a - way, And

soft - ly died a - way.

cres.

dim.

p

8va.....

pp *ppp*

SACRED SONGS.



"Suffer little children
To come unto me."

MORNING PRAYER.

Malana A. Harris.

1. We thank Thee dear Fa - ther, For care through the night, For
2. For wind, rain, and sun - shine, For home, friends, and food, From

The first system of musical notation for 'Morning Prayer'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

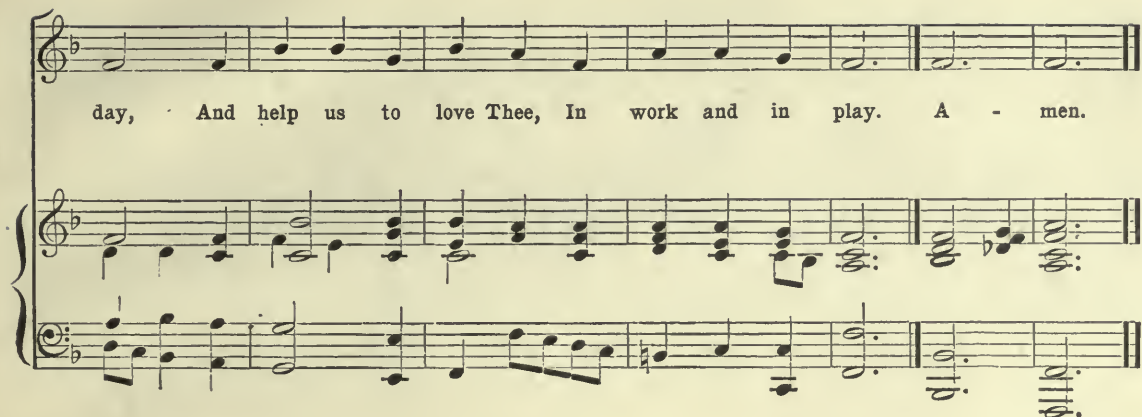
flow - ers that blos - som In morn - ing's clear light.
Thee comes each bless - ing, And ev - 'ry - thing good.

The second system of musical notation. The vocal line continues with a quarter note D5, followed by a quarter rest, and then a series of eighth and quarter notes. The piano accompaniment continues with chords and single notes. The system ends with a double bar line.

3. Our Fa - ther in heav - en, Be with us each

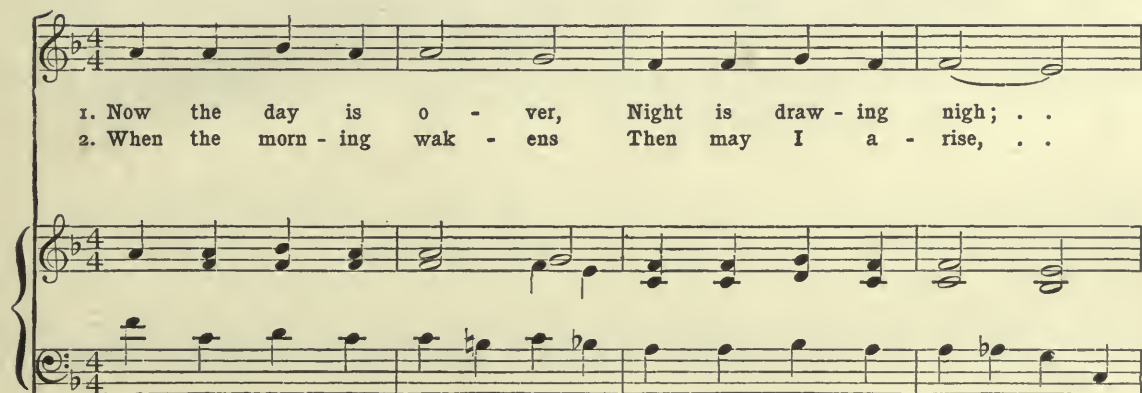
The third system of musical notation. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with chords and single notes. The system ends with a double bar line.

MORNING PRAYER.

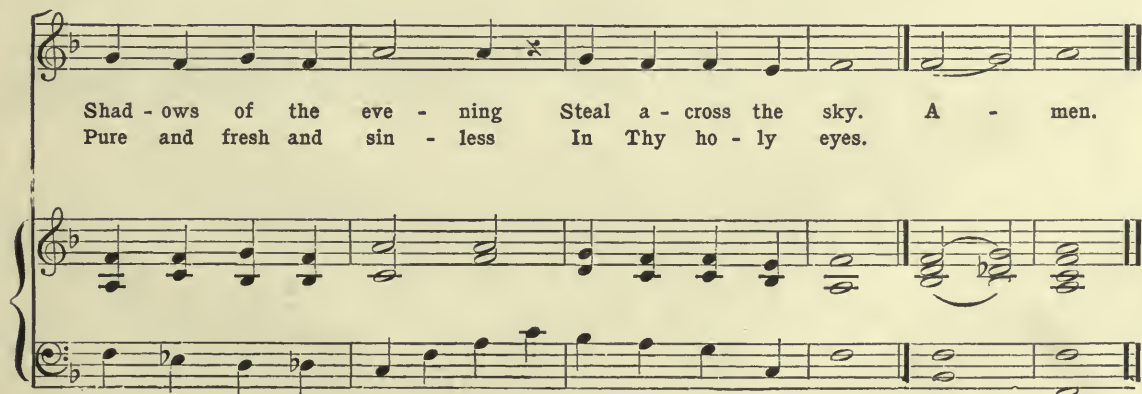


day, And help us to love Thee, In work and in play. A - men.

NOW THE DAY IS OVER.



1. Now the day is o - ver, Night is draw - ing nigh; . .
2. When the morn - ing wak - ens Then may I a - rise, . .



Shad - ows of the eve - ning Steal a - cross the sky. A - men.
Pure and fresh and sin - less In Thy ho - ly eyes.

PATRIOTIC HYMN.

* Margaret E. Sangster.

March time.

For peace and for plen-ty, for free - dom, for

rest, For joy in the land, from the east to the

west, For the dear star - ry flag, with its red, white, and blue, We

thank Thee from hearts that are ten - der, and true. We thank Thee from

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PATRIOTIC HYMN.

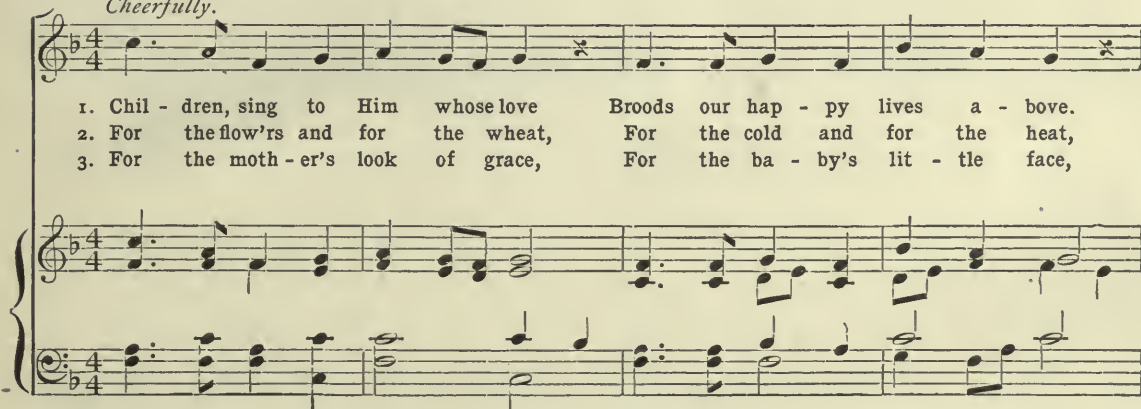


hearts that are ten - der and true.

LITANY.

* Margaret E. Sangster.

Cheerfully.



1. Chil - dren, sing to Him whose love Broods our hap - py lives a - bove.
 2. For the flow'rs and for the wheat, For the cold and for the heat,
 3. For the moth - er's look of grace, For the ba - by's lit - tle face,

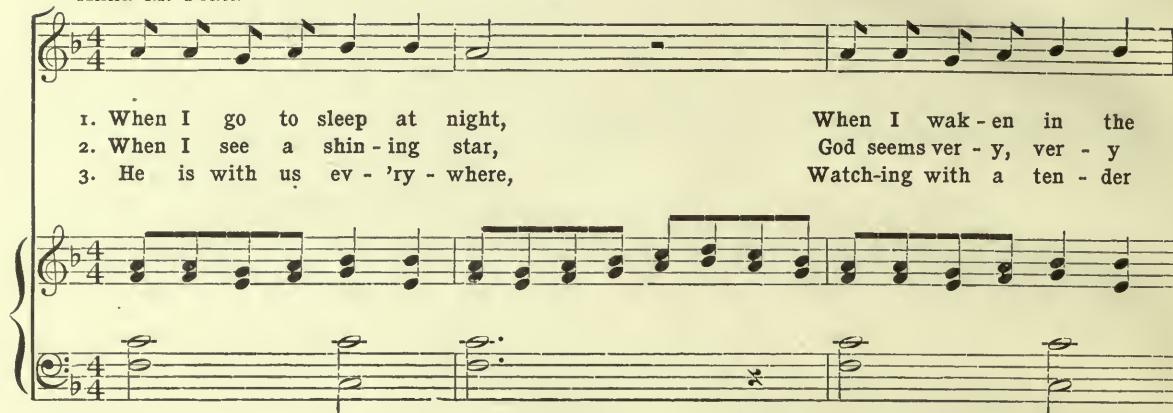


Raise our tune - ful voic - es high, To our Fa - ther in the sky.
 For the fruit and for the grain, For the sun - shine and the rain.
 For the morn - ing's smile of bliss, For the hap - py good - night kiss.

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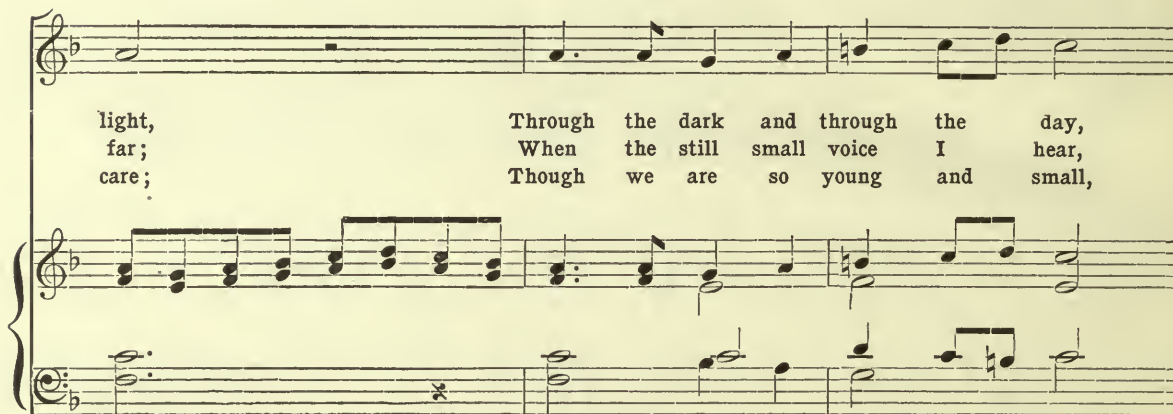
GOD LOVES HIS LITTLE CHILDREN.

Anna M. Pratt.



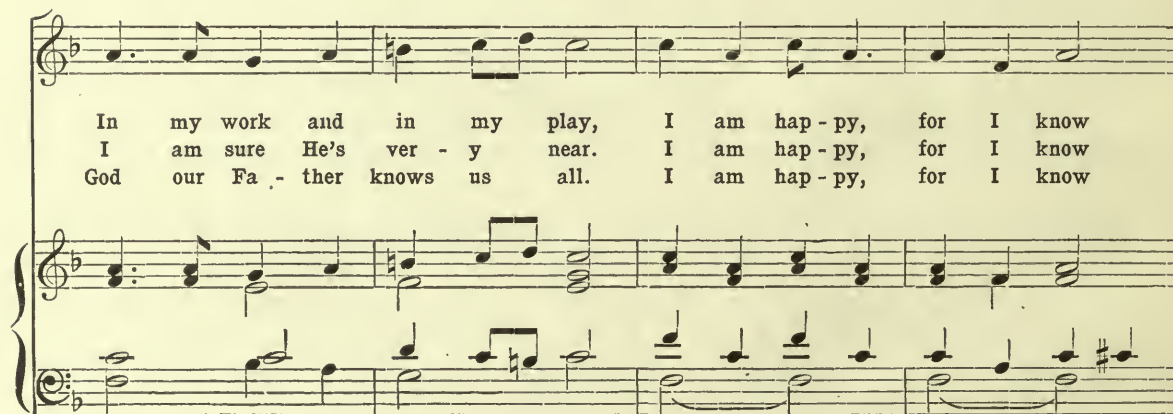
1. When I go to sleep at night,
 2. When I see a shin - ing star,
 3. He is with us ev - 'ry - where,

When I wak - en in the
 God seems ver - y, ver - y
 Watch - ing with a ten - der



light,
 far;
 care;

Through the dark and through the day,
 When the still small voice I hear,
 Though we are so young and small,



In my work and in my play, I am hap - py, for I know
 I am sure He's ver - y near. I am hap - py, for I know
 God our Fa - ther knows us all. I am hap - py, for I know

GOD LOVES HIS LITTLE CHILDREN.

God loves His lit - tle chil - dren; I am hap - py,
for I know God loves His lit - tle chil - dren.

This musical score is for the hymn "God Loves His Little Children." It is written in a key with one flat (B-flat) and a 4/4 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "God loves His lit - tle chil - dren; I am hap - py, for I know God loves His lit - tle chil - dren." The score consists of two systems of music, each with a vocal line and a piano accompaniment.

HYMN FOR NATIONAL HOLIDAY.

* Margaret E. Sangster.

1. Let us sing to Him whose hand Rules and guards our na - tive land;
2. For the cheer - y bells that swing, And for free - dom peal and ring;
Lift our joy - ous voic - es high, To our Fa - ther in the sky.
And for na - tion's peace and wealth, For our glad - ness and our health.

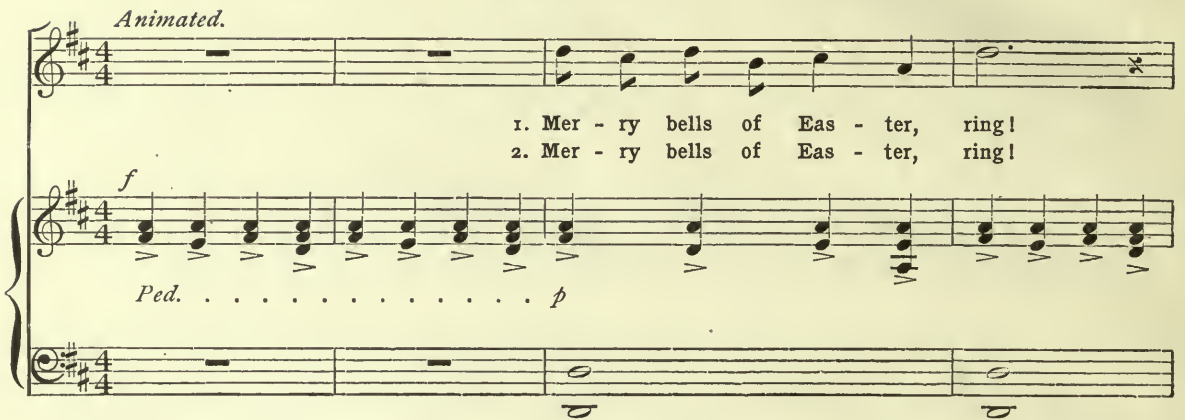
This musical score is for the hymn "Hymn for National Holiday." It is written in a key with two sharps (D major) and a 4/4 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. Let us sing to Him whose hand Rules and guards our na - tive land; 2. For the cheer - y bells that swing, And for free - dom peal and ring; Lift our joy - ous voic - es high, To our Fa - ther in the sky. And for na - tion's peace and wealth, For our glad - ness and our health." The score consists of two systems of music, each with a vocal line and a piano accompaniment.

* From "Little Knights and Ladies." Copyright, 1895, by HARPER & BROS.

MERRY BELLS OF EASTER.

(SPRING LIFE.)

Animated.



1. Mer - ry bells of Eas - ter, ring!
2. Mer - ry bells of Eas - ter, ring!

f
Ped. p



Mer - ry birds of Eas - ter, sing! Grass a - grow - ing,
Mer - ry birds of Eas - ter, sing! Choirs . . . chant - ing,



birds a - blow - ing, Mer - ry laugh - ing brooks a - flow - ing,
gar - lands flaunt - ing, Men a - plough - ing, sow - ing, plant - ing,

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MERRY BELLS OF EASTER.

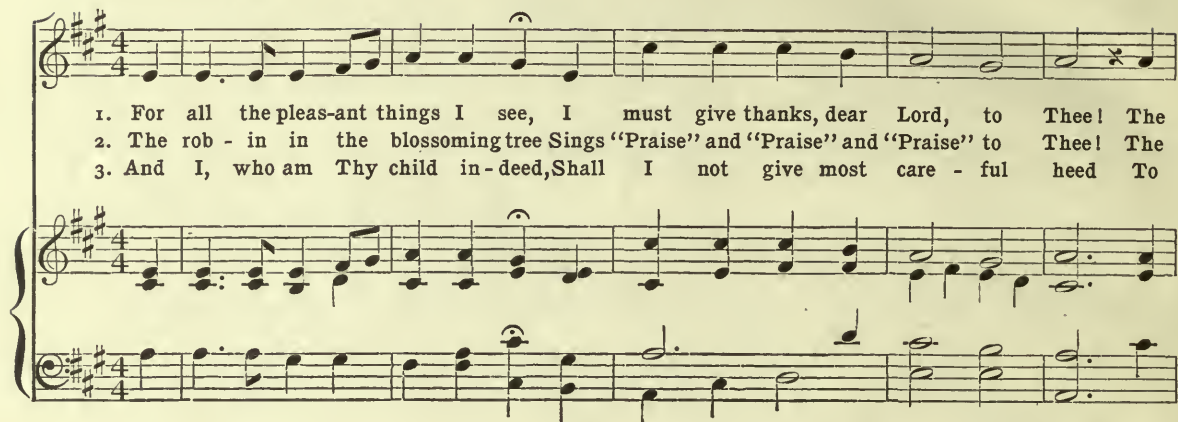
First system of musical notation. The vocal line (treble clef) has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "All the world is sweet - ly go - ing For - ward with the spring, All the world's great heart is pant - ing For - ward with the spring,". The piano accompaniment consists of a right hand with chords and a left hand with single notes.

Second system of musical notation. The vocal line continues with the lyrics: "All the world is sweet - ly go - ing For - ward with the All the world's great heart is pant - ing For - ward with the". The piano accompaniment continues with chords and single notes.

Third system of musical notation. The vocal line has the lyrics "spring. spring." followed by a dotted line and the instruction "8va...". The piano accompaniment features a right hand with a melodic line and a left hand with chords. The instruction "dim." is placed below the piano part. The system ends with a double bar line.

A HYMN FOR A CHILD.

Laura E. Richards.



1. For all the pleas-ant things I see, I must give thanks, dear Lord, to Thee! The
2. The rob - in in the blossoming tree Sings "Praise" and "Praise" and "Praise" to Thee! The
3. And I, who am Thy child in - deed, Shall I not give most care - ful heed To



bend - ing sky, so blue, so bright, The dais - y mead - ows green and white, The
sea - gull on the waves a - float Still ut - ters "praise" with harsh - er note; In
praise Thee with a thank - ful heart? To do Thy will in ev - 'ry part? To



sil - ver moon and gold - en sun, 'Tis Thou hast made them, ev - 'ry one.
ev - 'ry voice of beast and bird Their love and thanks may still be heard.
keep my - self all pure and sweet, As for a child of God is meet?

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